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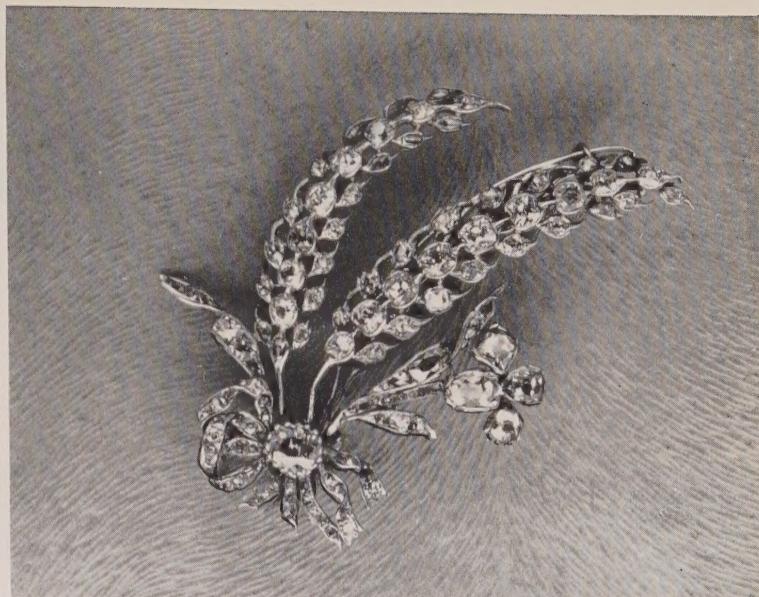
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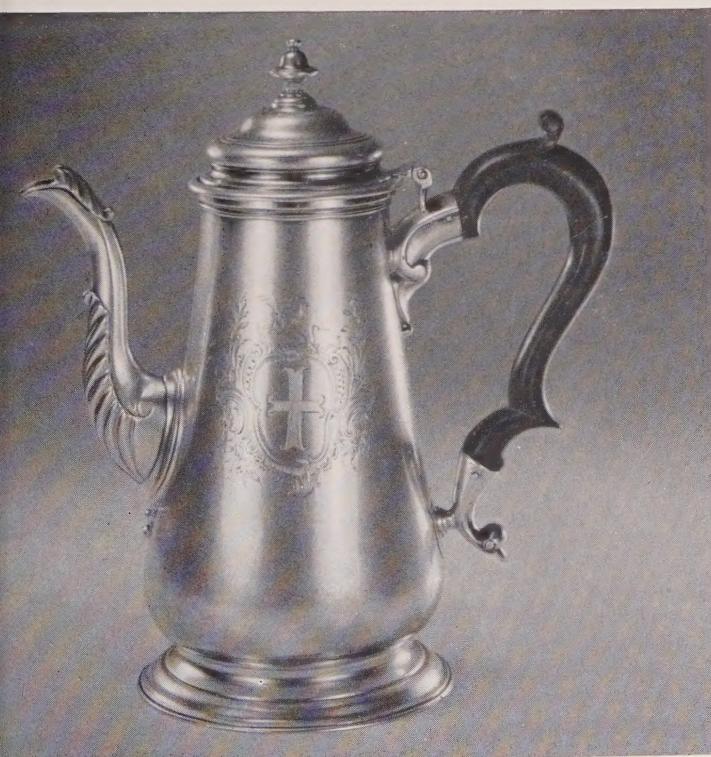
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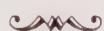


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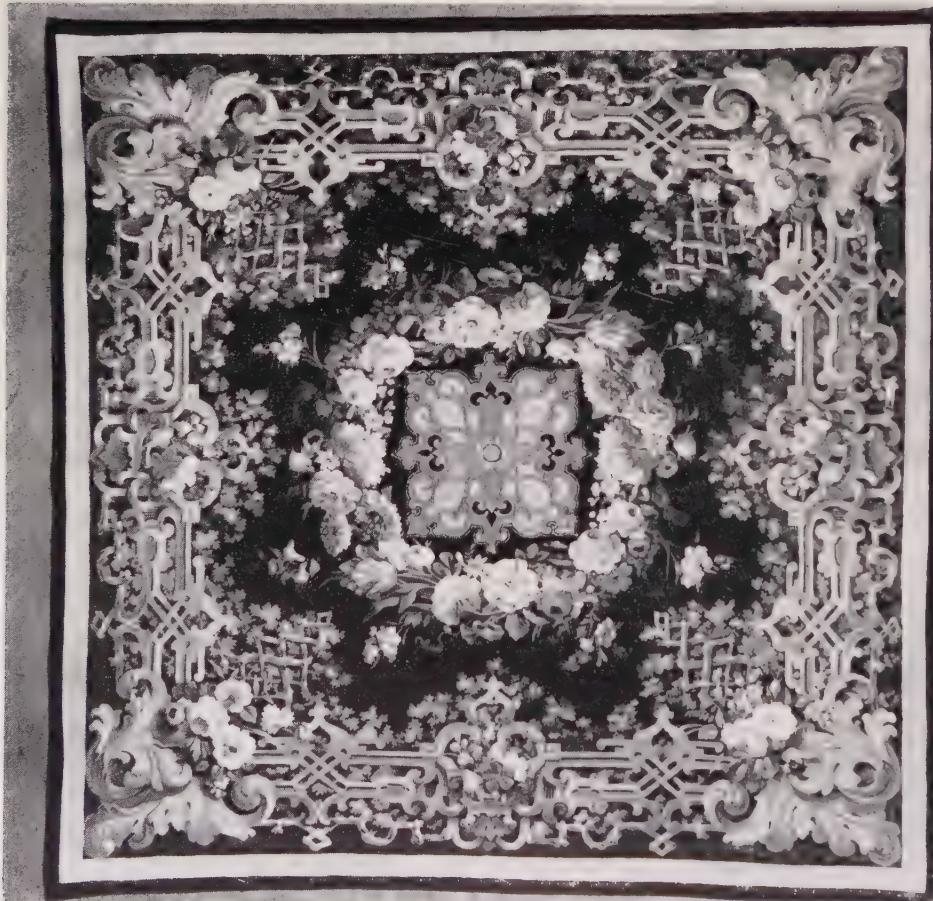
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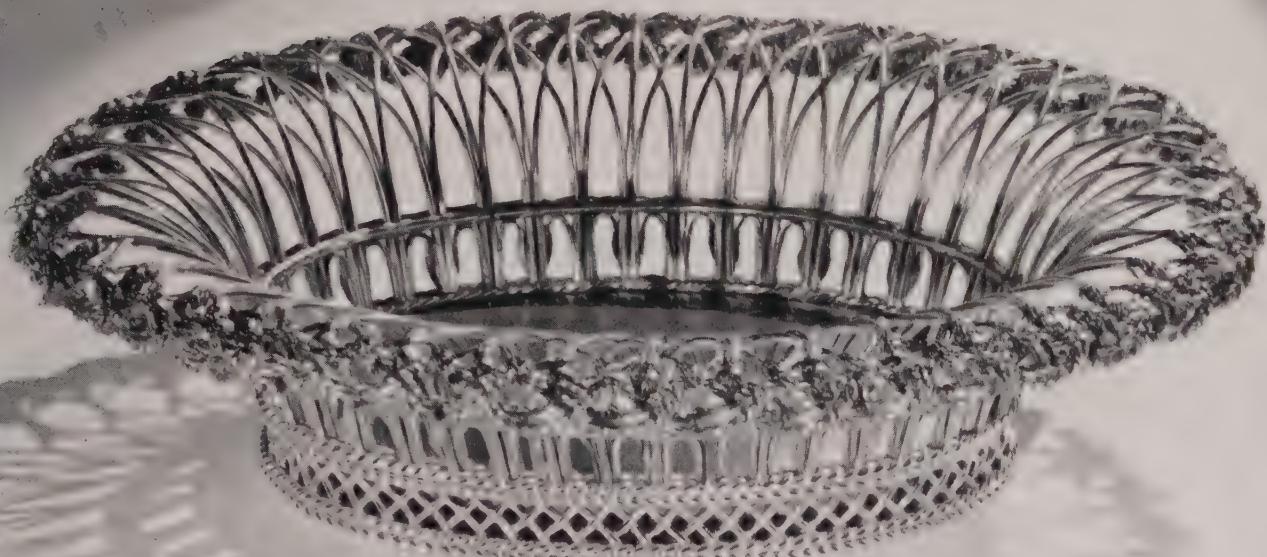
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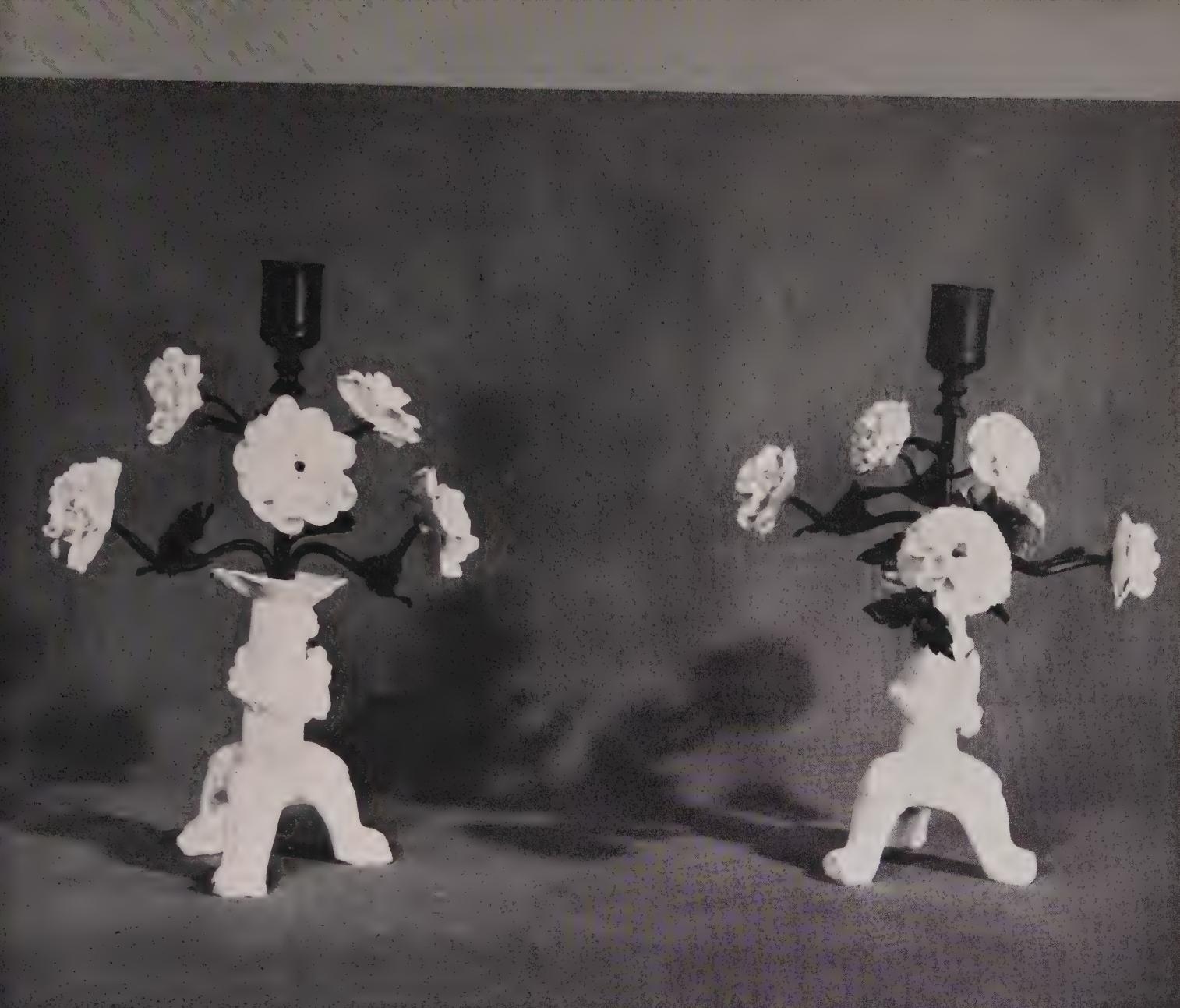
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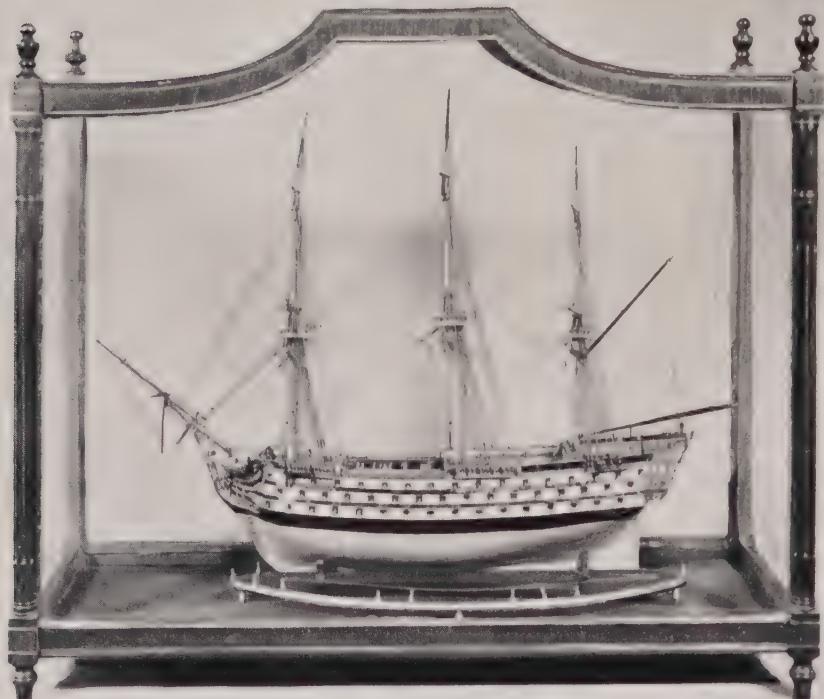
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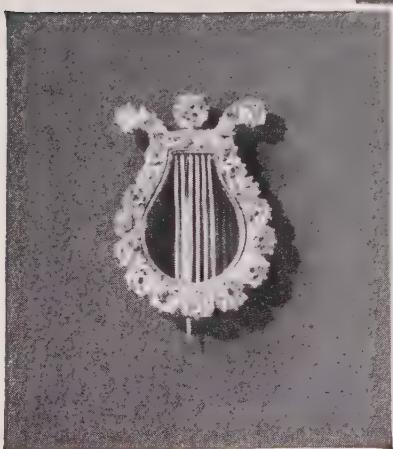
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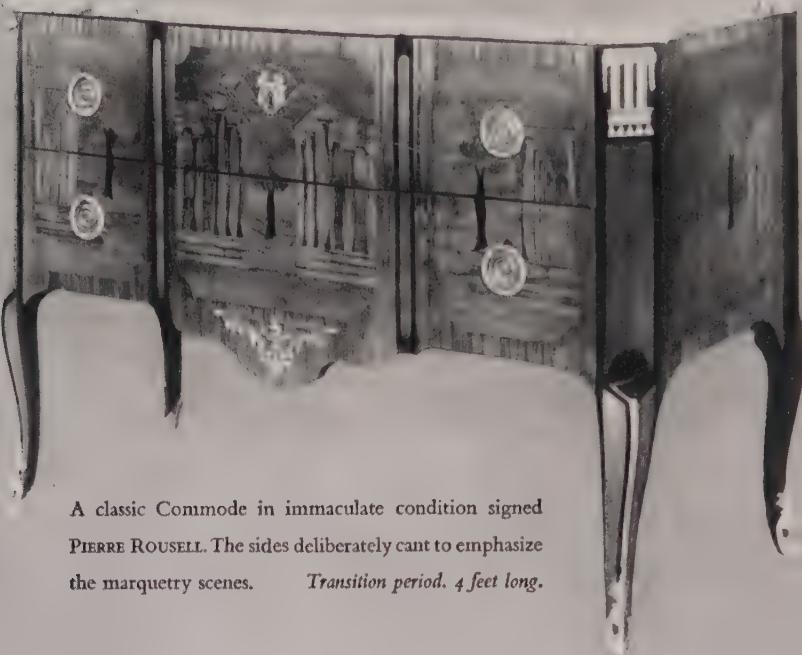
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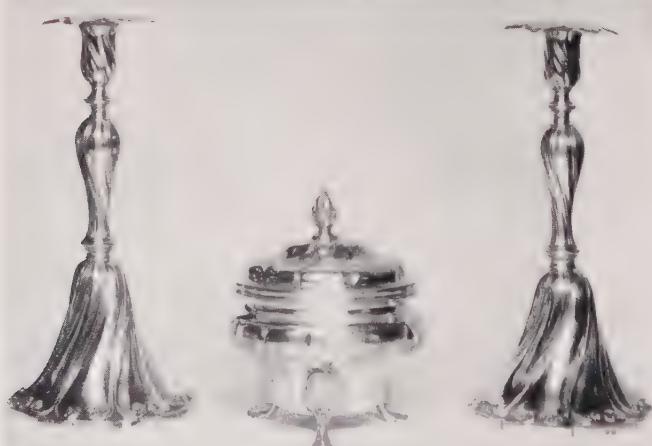
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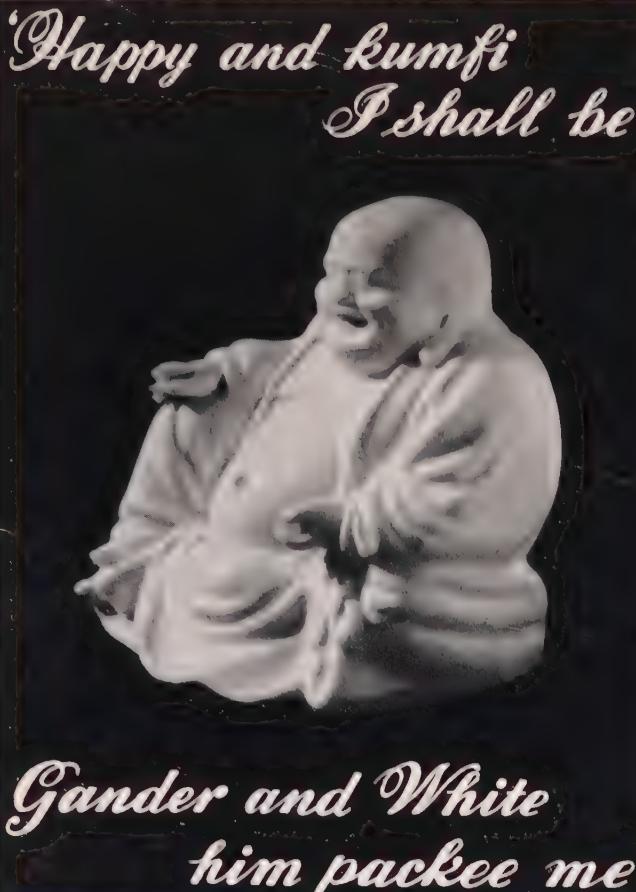
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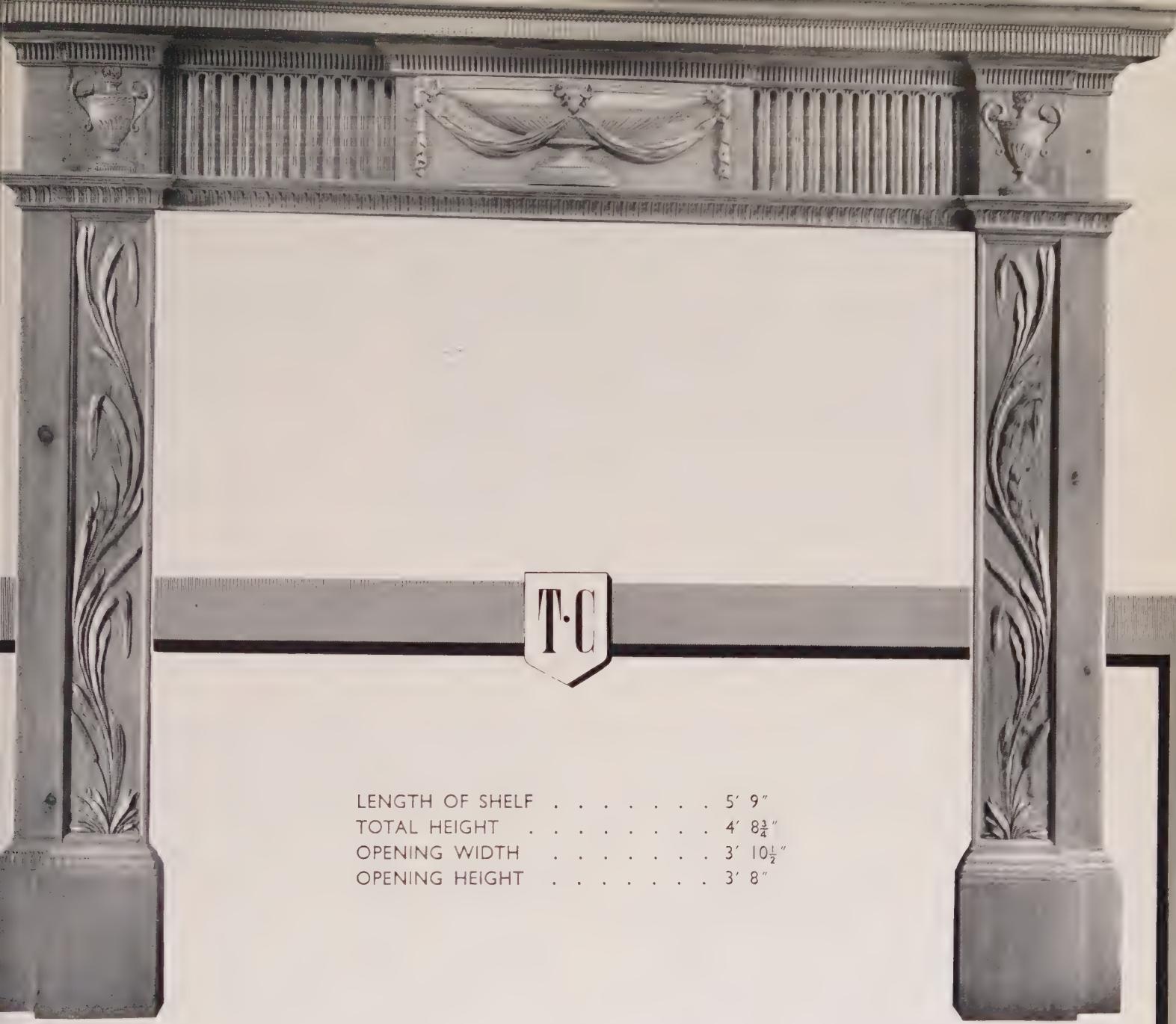
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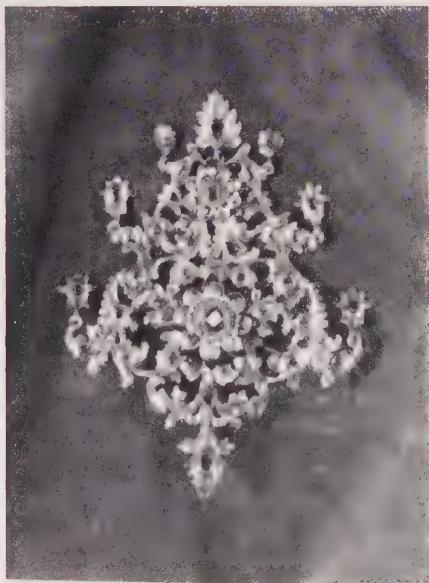
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Literature: Hofstede de Groot, Vol. VIII, p. 38



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Provenance: The Royal Collection of the Austrian Emperors at the Liechtenstein Gallery, Vienna. Literature: Katalog der Fürstlich
Liechtensteinischen Bilder Gallerie. Wien 1873, p. 128, No. 1110; also Catalogue Vienne 1780, p. 98, No. 282.



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THE SHRIMP GIRL, ZANDVOORT

Panel $12\frac{1}{2} \times 10\frac{3}{4}$ inches (27 \times 31 cm.)

Signed with initials bottom right hand corner

Further information about these pictures concerning their history, etc., may be had on application.



On Exhibition at the LEONARD KOETSER GALLERY, 13 Duke Street, St. James's, S.W.1

PHILIPS WOUVERMAN

(1614 – 1668)

A HUNTING PARTY

Panel 20½ × 26½ inches (52 × 67 cm.)

Signed with initials

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i.8. 356–57 and ii.88

Engraved by Moyreau, No. 16, as *Fêtes et Adieux des Chasseurs*

Sales: Comtesse de Verrue, Paris, March 27, 1737. No. 102 (2,500 francs with pendant 481)

Randon de Boisset, Paris, February 3, 1777. No. 89 (10,600 francs with pendant 1001 – Poullain)

Poullain, Paris, March 15, 1780. No. 120 in the 1781 catalogue of the collection (12,100 francs, Dulac)

In the Collection of the Maréchal de Noailles, 1781

De Montrilboud Sale, Paris, February 9, 1784 (7,542 francs with pendant 713)

Lord Gwydir, London, March 10, 1829 (£714 9s. Richard Foster)

Sold after 1829 by Richard Foster to Henry Bevan (£1,000)

etc., etc.

See Hofstede de Groot, Vol. II, page 427, No. 568. A Hawking Party taking leave of their hostess. Sm. 10, and suppl. 3., M. 16. Companion to the picture in the Dresden Gallery



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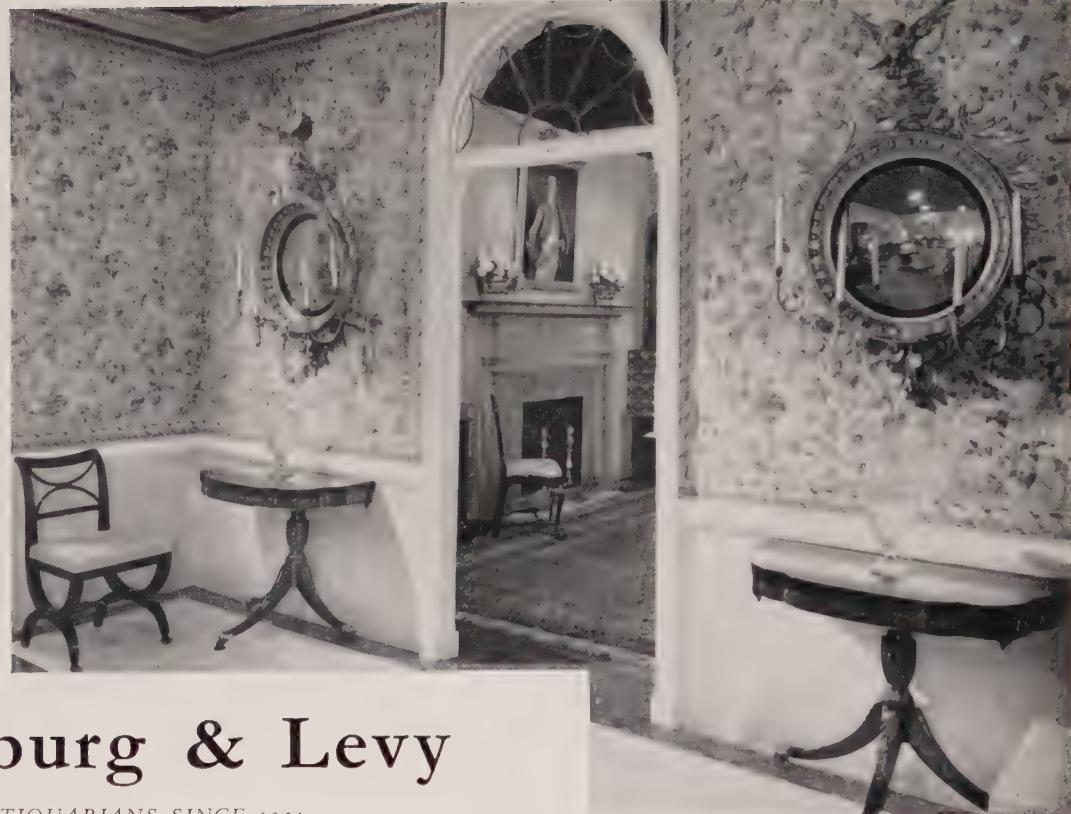
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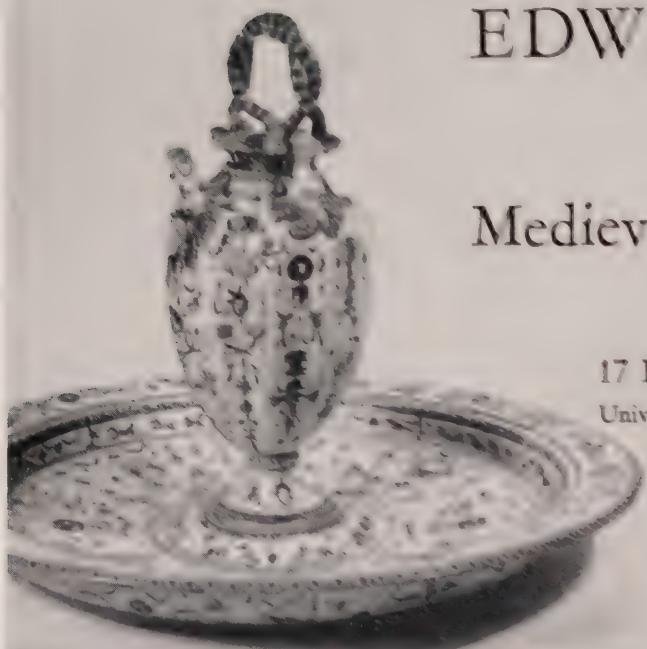
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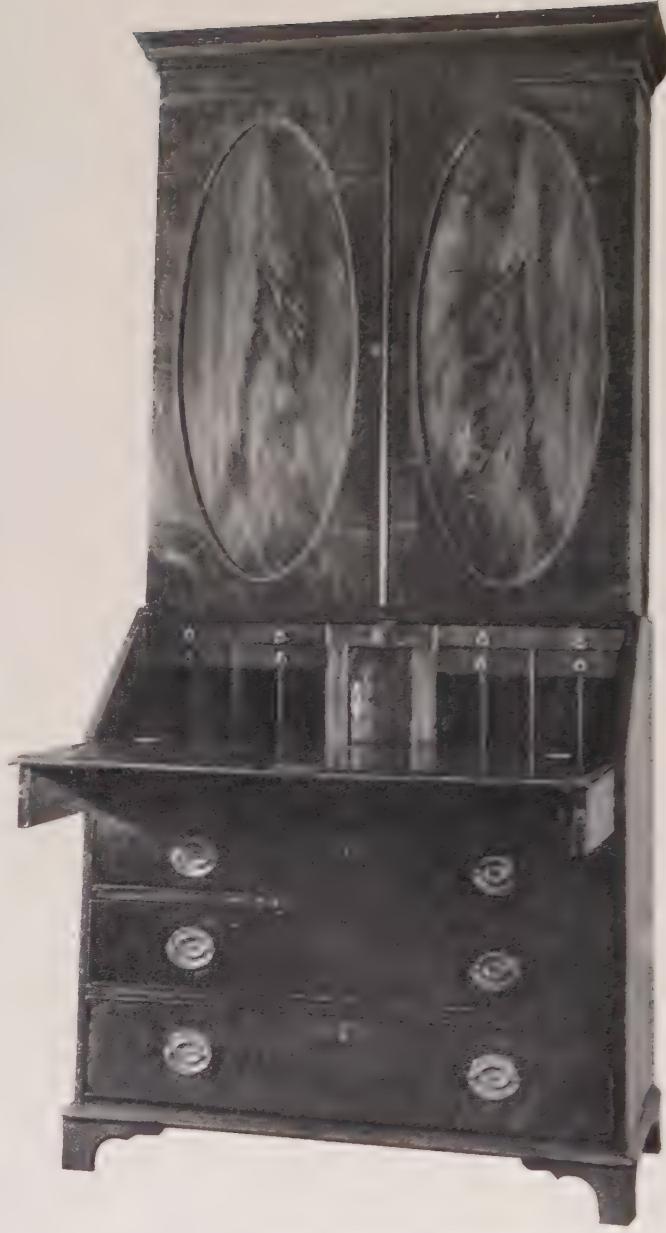
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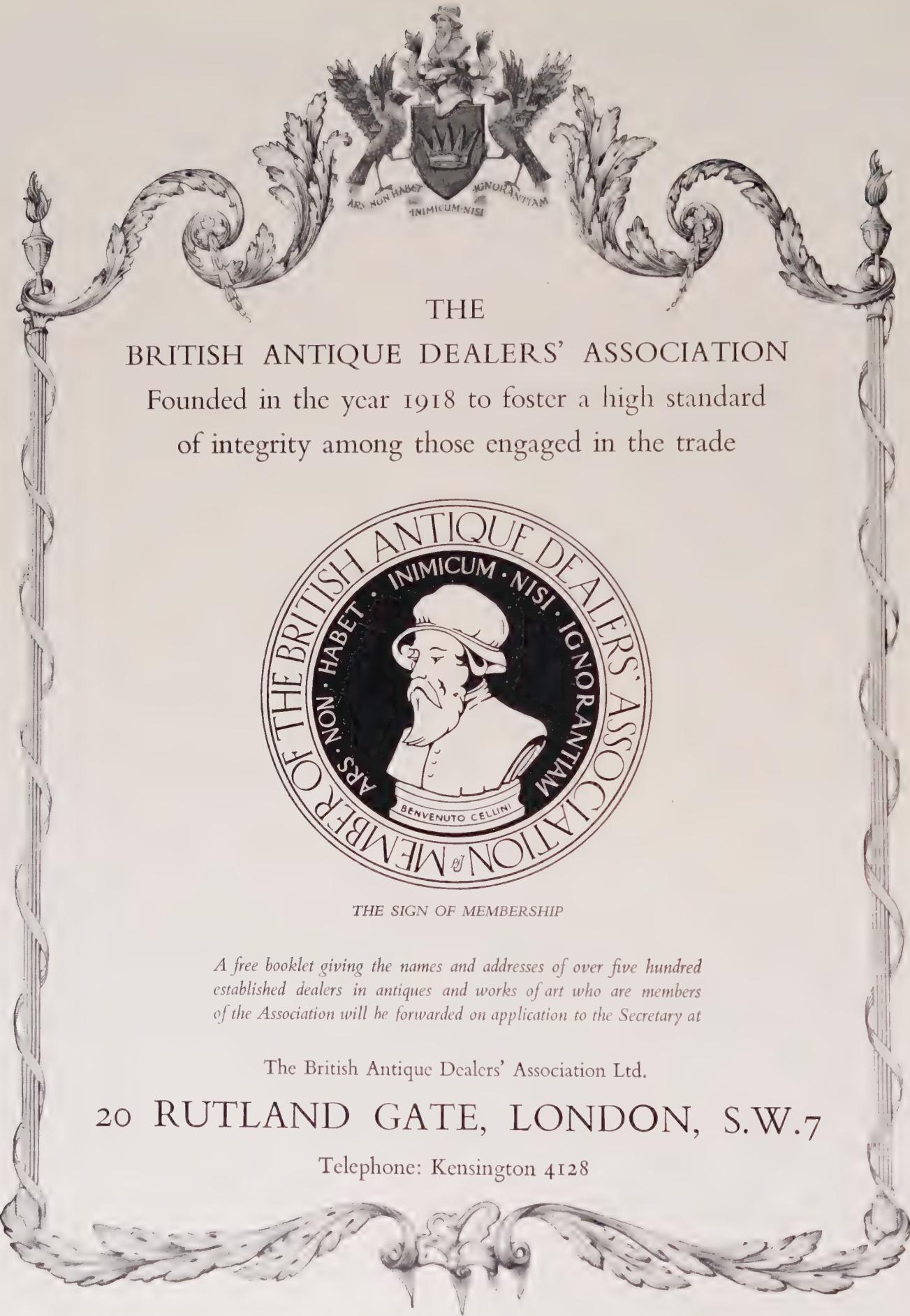
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One of these mirrors is illustrated (Fig. 102) in Volume Two of the *Dictionary of English Furniture*, by Ralph Edwards, where it is said that both mirrors and tables have 'a sense of lightness and delicacy pervading the entire design'. See also *English Furniture Designs of the Eighteenth Century* by Peter Ward-Jackson (1959), Plate 247 and catalogue note: 'Drawing of a side-table and mirror headed *Design for the glass frames in Drawing Room at Shadeloes for W^m. Drake Esq.* . . . Pen and ink and water-colour, 10 $\frac{1}{2}$ x 7 in.' This drawing is in the Victoria and Albert Museum.

Each month 'The Connoisseur' illustrates an important work of art which a British antique dealer has sold to a museum or public institution either at home or abroad.





Villa Bianchi-Bandinelli

Of the several thousand villas which so delightfully diversify the Italian landscape, many are distinguished for their architecture, their fresco decorations or their cypress-ringed gardens, fragrant with jasmine, sparkling with fountains and animated by whole mythologies of marble gods. But very few of these houses preserve intact the furniture and furnishings which can enable the modern visitor to recreate the calm *villeggiatura* life of eighteenth-century summers. Hence the outstanding importance of the Villa Bianchi-Bandinelli at Geggiano which has hardly been altered since the 1790's. Although its architect is unknown and it contains no paintings by great masters, this villa has a unique interest for every lover of the Italian arts.

Geggiano lies a few miles outside Siena in a landscape which is among the most beautiful and least spoilt in all Italy. From the main road a drive climbs up through a small oak wood, between two files of stately cypresses and finally beneath a dense ilex avenue, to the hill-top where the villa stands, set in a square formal garden of box hedges and potted lemon trees as seen

above. The villa itself is a simple dignified structure built of honey coloured stone. Directly in front, approached along a box fringed walk, there is an open-air theatre flanked by two late baroque archways sheltering terracotta statues of *Tragedy* and *Comedy* (by the Maltese sculptor Bosio), and shut off from the distant prospect of smoky olive-clad hills by a cypress hedge. This theatre was created for the dramatist Vittorio Alfieri, a close friend of the Bianchi-Bandinelli family, who is said to have recited his neoclassical tragedies in this enchanted setting.

The Geggiano estate came into the Bianchi-Bandinelli family by a marriage in 1560 and has been farmed by them ever since. The present villa was built in about 1780 for Anton-Domenico Bianchi-Bandinelli, but incorporates parts of an earlier structure. During the subsequent two or three decades the interior was decorated with wallpaper and printed linen bought in Paris, fresco paintings and locally made furniture. Recently, however, the owner has introduced some remarkable pieces of furniture designed for another Bianchi-Bandinelli villa

in the Villa Bianchi-Bandinelli at Geggiano. The wallpaper was bought in Paris in 1790 but the furniture, to match, is of Sienese make. The prints on the walls are by Stefano della Bella; they are mounted on canvas without frames, as was the usual practice in eighteenth century Italy.

near Siena in the 1820's by Agostino Fantastici (Nos. 7-9).

The front door opens into a long vaulted hall (No. 3) which is entirely frescoed with rustic scenes representing the seasons. The artist, Ignazio Moder, based his designs on prints by Domenico Bartolozzi after Giuseppe Zocchi, but departed from his originals to include portraits of the Bianchi-Bandinelli family and such a local celebrity as Alessandra Mari d'Arezzo who led the resistance against the French at the end of the eighteenth century. Out of the hall runs a long corridor-like room known in the Senese as a *ciarlatorio* (literally: gossip room) and used for the reception of visitors (No. 2). The walls are frescoed and the principal piece of furniture is a remarkably long sofa which stretches the whole length of one side. In the four corners of the *ciarlatorio* stand painted cupboards which support brackets holding japanned metal trays. Similar cupboards decorate the corners of several other rooms (No. 6).

A long staircase leads from the entrance hall to the first floor where four rooms leading out of one another fill the front of the

house. At the western end the corner room (No. 5) is that in which Alfieri slept when visiting his close friend, Mario Bianchi-Bandinelli (the son of Anton-Domenico), in the last decades of the eighteenth century. The next room (frontispiece) is hung with blue and white wallpaper bought from the shop 'Au Grand Balcon' in Paris in 1790. Leading out of this there is a room decorated with canvas panels painted in imitation of Flemish *tenières* tapestries and green painted furniture (No. 6). The bedroom at the east end is hung with white linen printed in russet with a chinoiserie designs derived from Pillement: a very rare, if not unique, instance of the survival of such a set of hangings. At the back of the house there is a large square library decorated with paintings and drawings by Sienese artists of the seventeenth and eighteenth centuries.

We are deeply indebted to Professor R. Bianchi-Bandinelli (Rome University) for permission to visit and photograph his villa and also for the information he has supplied. The photography was carried out by Scala, Florence.





4



5

2. The *ciarlatorio* on the ground floor. The fresco decorations and all the furniture except the central table, by Agostino Fantastici (see Nos. 8 and 9), date from the last years of the eighteenth century. 3. A corner of the hall, frescoed by Ignazio Moder between 1799 and 1801. 4. A bedroom, hung with linen printed with chinoiseries derived from Pillement, and probably bought in Paris in about 1790. Devices copied from the fabric are painted on the chairs and cupboards in this room. 5. Alfieri's bedroom, with a magnificent carved and painted bed made locally, probably at Siena, in the last years of the eighteenth century. The silk hangings and embroidered silk bedspread are contemporary. 6. A table, corner cupboard and chair, painted with flowers in bright colours on a green ground, all made for the tapestry room in about 1790.



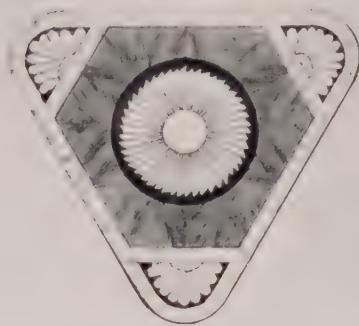


7

Per il Nobil Sig. Mario Bianchi



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8



2. Agostino
Fantastici



9

7. The library. The large portrait, painted in the late 1820's, represents Mario Bianchi-Bandinelli (1799-1854) with his step-brothers and a bust of his father. This Mario Bianchi-Bandinelli was a nephew of Alfieri's friend and himself a friend of Stendhal. The table and chairs were designed by the Sienese architect Agostino Fantastici in the 1820's. 8. A drawing by Fantastici (Biblioteca Comunale, Siena) for No. 9, a table in the ciarlatoria at Geggiano. This appropriately named artist is one of the few Italian furniture designers whose names have survived. The volume of his drawings at Siena reveals his allegiance to the French Empire style which he modified with some freedom. A few other examples of his furniture are to be found in houses in and around Siena.

Claudio Beaumont and the Turin Tapestry Factory

BY MERCEDES VIALE-FERRERO

AMONG the most notable recent acquisitions to the Museo Civico at Turin are eight small paintings of scenes from the life of Cyrus, executed as models for tapestries by the Piedmontese artist Claudio Beaumont. (Nos. 1, 2 & 3). As they were intended to be enlarged into cartoons for the weavers by Beaumont's pupils, these *petits patrons* are not highly detailed and only one of them—*The Childhood of Cyrus*—shows the frame and garland of flowers in sufficient detail to provide a complete pattern for the cartoonists. This panel is, however, of great interest, for it reveals that Beaumont supplied not only the figure subjects but also the frames which are so characteristic of the tapestries woven at Turin in the eighteenth century.¹ The paintings are of high quality and especially charming for the brilliance of their colours: shining blue skies and brilliant red draperies are subtly harmonized with warmer and softer tones. The tapestries based on them are more subdued in colour though in the better preserved pieces, such as that of the *Battle of Cunaxa*, the refined brightness of the original shades are faithful to Beaumont's models. The series of tapestries is perhaps the most outstanding produced at Turin, and the discovery of their models therefore provides a convenient occasion for a brief survey of the history of this factory.²

The Dukes of Savoy were impassioned collectors of tapestries from the time of Amedeo VI, who commissioned a series of hangings decorated with heraldic knots and eagles from the famous Nicolas Bataille. They owned a large number of magnificent and rare panels many of which had been made to order for them.³ But when, in 1714, Filippo Juvarra was appointed royal architect to Vittorio Amedeo II, and a large programme of work was initiated in the Palazzo Reale,⁴ the old tapestries in the collection were found to be rather unfashionable and out of

harmony with the new decorations. Many were, however, used throughout the century and carefully mended from time to time.⁵ Indeed, two tapestries were woven from cartoons by Vittorio Blanchery to match an earlier set of the *Histoire d'Artemise*⁶ (No. 7). The idea of weaving tapestries specially designed to fit in with the new interior decorations arose comparatively late. At first, 'modern' tapestries were bought in Brussels, including two complete series: *The Four Parts of the World* and *The Mythological Divinities*, supplied by the factory of Judocus de Vos.⁷ The purchase of these hangings may have been recommended by Vittorio Demignot, a member of the family of *rentrayeurs* in the service of the Dukes of Savoy before the end of the seventeenth century.⁸ At the beginning of the eighteenth century, Vittorio Demignot was in Brussels where he improved his craftsmanship. In 1715 he returned to Turin but was sent to the S. Michele factory in Rome where he executed an exquisite *morceau difficile*, a *Madonna* after a painting by Guido Reni.⁹ Next year he went to the Medici factory in Florence,¹⁰ and was summoned back to Turin only in 1731 when he was appointed chief weaver of a low-warp workshop. This long delay may be explained as much by the desire to have the architectural and pictorial decorations of the Palazzo Reale well advanced before the tapestries were begun as by motives of economy—tapestry weaving was very expensive and therefore appealed little to the parsimonious Piedmontese administration. However, in 1731 the palace was ready to receive tapestries,¹¹ and in 1737 a second workshop with high-warp looms was established under the direction of Antonio Dini who had formerly been employed at S. Michele¹². Models were provided for the weavers principally by Claudio Beaumont, the court painter, who was at the same time painting a large series of frescoes in the Palazzo Reale, and was thus admirably suited to achieve a unity of style and taste between the pictorial and textile

¹ The general outline for the frame was given by Beaumont. Occasionally the tapestry frames may have been designed by painters of flowers or *quadrature*. Such a collaboration has been traced even in the models for *The Story of Cyrus*. A. Telluccini, 'L'arazzeria torinese' in *Dedalo* VII, 1926, fasc. ii, iii, pp. 112-4, maintains that Beaumont was not responsible for the frames of this series; but M. and V. Viale, *Arazzi e tapetti antichi*, Turin, 1952, p. 124 ff. credit him with them.

² The ten tapestries in the complete series represent the following subjects: 1. *The Childhood of Cyrus*. 2. *Cyrus fights Artaxerxes*. 3. *The Battle of Cunaxa*. 4. *The Severed Hands and Head of Cyrus are presented to the Victor*. 5. *Xenophon Learns of his Son's Death*. 6. *Xenophon Plans to Withdraw*. 7. *A Soldier from Rhodes Crossing the Tigris*. 8. *A Soldier and the Statue of a Bull* (the bull is the symbol of Turin). 9. *A Soldier with a Flag*. 10. *A Soldier giving Orders*. Nos. 1, 2, 3, and 8 are now in the Palazzo Quirinale, Rome; Nos. 4, 6, 7, 9, and 10 are in the Palazzo Reale, Turin; No. 5 is in the Museo Civico, Turin. The models by Beaumont in the Museo Civico, Turin, are for all the panels except Nos. 3 and 7. Only two cartoons survive, those for Nos. 5 and 8. Both are in the Palazzina di Caccia, Stupinigi, and are attributed to Giovan Domenico Molinari. The cartoon for No. 1 was formerly in the Castello Reale, Rivoli, but cannot now be traced.

³ Carlo Emanuele II made large acquisitions of tapestries, cf. G. Claretta *I Reali di Savoia munifici fautori delle arti*, Turin 1893, pp. 111-114; M. Crick Kuntziger: 'Les cartons de Jordaens du Musée du Louvre' in *Annales de la Société d'Archéologie de Bruxelles*, XLII, 1938; M. and V. Viale: *op. cit.* p. 35; R. A. d'Hulst: 'Jordaens and his early activities in the field of tapestry' in *Art Quarterly* XIX, 1956, pp. 237, 254; M. Viale: 'Tapisseries rubénienes et jordaenesques à Turin' in *Artes Textiles*, III, 1956, pp. 67-74.

⁴ See C. Rovere: *Descrizione del Reale Palazzo di Torino*, Turin, 1858; A. Griseri: 'The Palazzo Reale at Turin', *The Connoisseur*, Dec. 1957; M. Bernardi: *Il Palazzo Reale di Torino*, Turin, 1959.

⁵ '13 maggio 1749; Al tappizzero Chevalier . . . p. aver raccomodato un pezzo di tapezzaria di Fiandra denominata di Beroldo . . . A Francesco Donò . . . per aver rappezzato due pezzi di tapezzaria di Fiandra e disgettato No. 5 altri pezzi . . . e p. il raccomodaggio d'altri pezzi della med. a Tappezzeria'. (Registri discarichi No. 5, pp. 271, 273.) '14 aprile 1752; A Maria Teresa Rovere p. . . aver rappezzati . . . e ricuciti No. 25 pezzi di tapezzaria vecchia di Fiandra, cioè No. 8 Boscaregge (Verdures ?) No. 10 di Cavallerizza (*The Equitation* by Jordaens) e gl'altri sette detti dell'arcova' (*id. p. 409*). ' . . . All' Ebraea Consolina Bachi, per . . . aver puliti ondici pezzi della Tappezzeria detta de' Sant' . . .' (Reg. No. 6). Other documents in M. and V. Viale *op. cit.* p. 154.

⁶ M. and V. Viale, *op. cit.* pp. 149, 152, 153.

⁷ Judocus de Vos died in 1725; see M. and V. Viale: *op. cit.* pp. 65-7.

⁸ A. Telluccini: *op. cit.* p. 104.

⁹ *Il Settecento a Roma*, catalogue, Rome, 1959, p. 432.

¹⁰ M. and V. Viale: *op. cit.* p. 85, 86.

¹¹ Beaumont writing to the abdicated King Vittorio Amedeo II, 4th July, 1731: 'Circa all' operazioni che S. M. del Re suo degnissimo figlio m'ha ordinato primieramente sono tre Camere nuove . . . e poi tutti li disegni in quadri formati per ridursi in tapezzerie per tre camere di S. M. la Regina'. (*Lettere di particolari*, see A. Baudi de Vesme, *Schede* and M. and V. Viale: *op. cit.* p. 151.)

¹² Although the factory was officially established only in this year, the weavers had begun work long before: see a letter from Beaumont to d'Ormea (Biblioteca Civica, Turin) dated 17th June, 1734, Baudi de Vesme: *Schede* and M. and V. Viale: *op. cit.* p. 151.)



1, 2 & 3. Eight models for tapestries by Claudio Beaumont, oil on canvas, each panel measuring 119 cm. in height. Recently acquired by the Museo Civico, Turin. The paintings represent the following subjects: *The Childhood of Cyrus* (40 cm. wide), *Cyrus Fights Artaxerxes* (41 cm.), *The Severed Head and Hands of Cyrus Presented to the Victor* (40 cm.), *Xenophon Learns of his Son's Death* (52 cm.), *Xenophon Plans to Withdraw* (41 cm.), *A Soldier and the Statue of a Bull* (40 cm.), *A Soldier Giving Orders* (26 cm.), *A Soldier with a Flag*, (26 cm.).

decorations.¹³ Although Beaumont had no previous experience in work of this type he had certainly seen and studied tapestries not only in the Palazzo Reale, Turin, but also during his visits to Rome, from 1716 to 1719 and from 1723 to 1731. He planned five series: *The Story of Alexander*¹⁴ (No. 8), *The Story of Julius Caesar*,¹⁵ *The Story of Hannibal*, *The Story of Cyrus* and *The Story of Pyrrhus*, which does not appear to have been woven. In his work as a tapestry designer Beaumont clearly intended to emphasise decorative effects. He enclosed the subjects as if they were real paintings in surrounds imitative of carved *boiseries* or plaster frames. As a general rule, the use of such frames is peculiar to eighteenth-century tapestries. But a comparison between Beaumont's surrounds and, for instance, the *alentours* of the *Histoire de Don Quichotte* woven at the Gobelins is striking. Beaumont's frames are massively moulded and the subjects

enclosed within them resemble large mural frescoes rather than cabinet pieces and thus betray an architectural and monumental rather than an ornamental or strictly pictorial taste. Such a traditional accent is still more evident in the choice of subjects: all heroic themes which are otherwise rare in eighteenth-century tapestries, though they had been very popular in earlier periods.¹⁶ Beaumont was, however, a man of his own time and although he aimed at a dignified and stately elegance, he tended towards an episodic style and had difficulty in achieving unified compositions. For this reason, presumably, he sought inspiration from Le Brun's tapestries, which were familiar to him,¹⁷ and in his larger pieces forced himself to follow somewhat rigid patterns of composition. Such hangings as *The Wedding of Alexander*, *The Meeting of Caesar and Cleopatra*, (No. 10) and *The Battle of Cannae* have been highly praised for their unity of composition as well as their dramatic movement,¹⁸ but we cannot fail to perceive how utterly insincere is their intentional, even academic, grandeur and how old-fashioned is the attempt to preserve the traditional value of tapestry. In the smaller pieces the compositions are of less importance, for when working on a less ambitious

¹³ On Claudio Beaumont see: V. Viale: 'La Pittura in Piemonte nel Settecento' in *Rivista Torino*, 1942; A. Griseri: 'Inediti di Claudio Francesco Beaumont' in *Boll. della Soc. Piem. di Archeologia e Belle Arti*; and A. Griseri, 'Opere giovanili di C. F. Beaumont e alcune note in margine della pittura barocca' in *Scritti Vari*, Facoltà di Magistero, Turin, 1951.

¹⁴ Seven pieces were signed by Vittorio Demignot, who executed them between 1734 and 1743. One was woven by Dini about 1737-8; one perhaps by Francesco Demignot; two are much later and were designed by Lorenzo Pécheux. See: E. Possenti: 'La Fabbrica degli Arazzi di Torino', in *Boll. della Soc. Piem. di Archeologia e Belle Arti*, 1924 pp. 1-11.

¹⁵ Six pieces were executed and signed by Francesco Demignot between 1744 and 1750. Possenti (*op. cit.*) stated that the whole series was woven in these years. Telluccini assumed that Vittorio Demignot executed two pieces before 1743. But an inventory of the works by Dini shows that he executed the other four pieces between 1741 and 1746.

¹⁶ Alexander and Julius Caesar had been the favourite heroes of earlier tapestry designers. The *Story of Hannibal* can be linked to another ancient theme, the *Story of Scipio*.

¹⁷ A painting by Beaumont in the Galleria Sabauda at Turin, *The Brazen Serpent*, is clearly inspired by Le Brun's tapestry of the same subject in the *Histoire de Moïse* woven at the Gobelins. See also M. and V. Viale: *op. cit.* pp. 125-128, where the relationship between Beaumont and Le Brun is fully discussed with special reference to the tapestries.

¹⁸ A. Telluccini: *op. cit.* p. 170; E. Possenti *op. cit.*, p. 4.

scale the brilliant if slightly pompous Beaumont found himself at greater ease. *The Departure of Cleopatra*, *Caesar Receiving Pompey's Head* (No. 11), *Caesar and Amictates*, and *Alexander and Bucephalus* show more of the eighteenth-century desire for frivolity and clearly achieve a more satisfactory effect as impressive textile decorations.

The Story of Cyrus, by far the most homogeneous of Beaumont's tapestries, shows a marked change. The various panels are of medium or small size and designed to give an atmosphere of pleasant intimacy to the rooms in which they were to hang. The compositions are less complex, the story is told in an episodical, even picturesque, way and is clearly a pretext for agreeable ornamentation; the frames are remarkably charming. Quotations from other artists may still be found, but they are treated with wit.¹⁹ A certain artificial animation is provided, as usual, by the striking contrast of light and shade, and is stressed by dramatic gestures and fluttering draperies; but Beaumont has certainly attempted to free himself from the usual heroic formula and to create a more effective and modern style of textile decoration. It is difficult to imagine Beaumont planning a heavy 'machine' like the *Battle of Cannae* after painting the story of Cyrus, as had previously been supposed. Indeed, documents reveal that he was about to begin his *petits patrons* in 1731 (see footnote 11) and he must have finished them at least two years before 1749 when a payment was made for the reproduction of a model for *The*

¹⁹ *The Battle of Cunaxa* is related to the *aille gauche* of the *Porus Wounded* in Le Brun's *Histoire d'Alexandre*. The physiognomic type of Cyrus is reminiscent of the nice young Alexander by Le Brun. Quotations from Venetian painters can easily be found; but we are here concerned with the similarities to other hangings. However, we must remember the close similarity between these *petits patrons* and frescoes by Beaumont in the Palazzo Reale, which is hardly surprising as they were intended to form a decorative unity.

*Story of Hannibal*²⁰ and when two panels of *The Story of Cyrus* were about to go on to the looms (see footnote 25). The two series were therefore undertaken almost contemporaneously, and it is difficult to determine which of the *petits patrons* Beaumont first designed without reference to his stylistic development.

The Story of Cyrus shows a more mature understanding of the peculiar values and purpose of a set of tapestries and is probably the last planned by Beaumont (as some earlier writers seem to imply);²¹ though it was certainly not the last to be woven. The statement, by Tellucini and Possenti, that the whole *Story of Cyrus* set was woven by Francesco Demignot after 1756 is unsupported by documentary evidence.²² Against this datation are both a quotation from Claretta,²³ which we have no reason to doubt, and a document transcribed by Baudi di Vesme (an inventory of the pieces woven by Antonio Dini before he left Turin in 1754) which suggests that two of the ten *Story of Cyrus* hangings were woven by Dini in about 1750.²⁴ The other eight pieces were executed by Francesco Demignot, who had taken over the

²⁰ The payments were, as a rule, made a year after the work was finished; and, of course, the cartoonist had to spend some time in enlarging the model by Beaumont into a full size cartoon. The payment is 'A Matteo Boys, per aver copiato un quadro dell' Iistoria di Annibale, da servir di disegno per un pezzo di tappezzeria di alto liccio per li reali appartamenti L. 230. 24 dicembre 1749'. (*Real Casa in Schede Vesme*; see M. and V. Viale *op. cit.* p. 153 and 135).

²¹ G. Claretta: *op. cit.*, p. II.

²² A. Tellucini: *op. cit.* p. 128; E. Possenti: *op. cit.* p. 6.

²³ G. Claretta: *op. cit.* p. 114: 'Ritrovo pure che nel 1750 il Demignot faceva altra tappezzeria rappresentante i fatti di Ciro'. Francesco Demignot had finished in the same year the last tapestry of *The Story of Caesar*. Reasonably enough he undertook a new series immediately, without waiting six years as Tellucini assumes.

²⁴ The inventory of works by Dini was transcribed by A. Baudi di Vesme (*Schede MSS.* in the Museo Civico, Turin) and published by M. and V. Viale, *op. cit.* p. 149, 150. Unfortunately the original manuscript, which was preserved in the 'Archivi della Real Casa' and signed 'O', has disappeared.





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direction of the low-warp workshop after his father's death in 1743.²⁵ *The Story of Cyrus* must have been finished in 1756 since the factory was then dealing with other works—*The Story of Hannibal* which was never completed²⁶, and the preparations for *The Story of Pyrrhus*²⁷ which was later abandoned.

Several reasons may be advanced to explain this sudden pause in the activity of the Turin factory, in about 1760: Francesco Demignot's difficulty in directing both the high and low-warp workshop after Dini had left Turin;²⁸ the illness which forced Demignot to retire in 1775, when Antonio Bruno succeeded him; and, most important of all, the change in taste which took place soon after the turn of the century. In fact, such pieces as *boscarecce* and *bambochiate* continued to be woven, and two years after Beaumont's death in 1766 a new series of models was ordered from Francesco de Mura on the pretext—a good excuse indeed!—that the cartoons after Beaumont could not be used

²⁵ The two pieces of *The Story of Cyrus* were woven by Dini immediately after the two marine pieces by Francesco Antoniani, who was paid for the cartoons between 1747 and 1749 (documents in M. and V. Viale: *op. cit.* p. 150-1); that is to say not before 1749 and not later than 1750. After these two pieces Dini wove a carpet and the first piece of *The Story of Hannibal*, and Matteo Boys was paid for the cartoon in 1749. The eight models acquired by the Museo Civico, Turin, are all, by confrontation with the tapestries, planned for low-warp weaving. It might be supposed that Dini executed the pieces corresponding to the two missing models (subjects 3 and 7) but this is unlikely. The inventory of works by Dini does not specify, as a rule, the subjects of the tapestries, nor their size, but it always states their weight. The weight of the two pieces belonging to the *Story of Cyrus* which were executed by Dini, is so small that the only likely identification is with subjects 9 and 10, two little *entretenêtres*. Possibly Beaumont had prepared all ten models for low-warp weaving; and when two of them had to be put on high-warp looms, the direction was duly rectified by the cartoonist. But this assumption cannot be proved unless the missing models or lost cartoons are found.

²⁶ Four tapestries were executed by Dini between 1750 and 1754; a fifth was woven by Francesco Demignot c. 1760; the *Battle of Cannae* was not finished until 1778. Two more cartoons were prepared for tapestries which were never executed.

²⁷ Felice Manassero was paid for a cartoon for the *Story of Pyrrhus* as soon as 1748; other payments were made to various artists in 1752, 1754, 1755, 1760, and 1762. Cf. M. and V. Viale *op. cit.* pp. 152-157.

²⁸ The high-warp workshop was not wholly abandoned, since the *Battle of Cannae* is inscribed: 'Haute lisse'.

since the Queen would not endure scenes of war.²⁹ The tapestries in the new series, representing scenes from the *Aeneid* are very weak both artistically and technically.

From the time of its foundation the Turin factory had produced tapestries of a different kind to those planned by Beaumont—*tenières* (the so-called *boscarecce* and *bambochiate*), architectural ruins and marine pieces. The cartoons for the *boscarecce*³⁰ were at first provided by minor artists (Angela Palanca and Francesco Antoniani) and were similar to Flemish models.³¹ After 1753 cartoons were supplied by Vittorio Amedeo Cignaroli whose charming pastoral ingenuousness and picturesque grace gave to the tapestries a distinctive character. The architectural scenes³² from cartoons by Francesco Antoniani are also very interesting and significant; for, when translated into tapestry, ruins assume a peculiar air of fantasy deriving from the subtlety of using images of decay for mural decoration. The marine pieces, also based on cartoons by Antoniani, are all very poorly preserved though they seem to have possessed good picturesque qualities.³³ In fact, the minor series of tapestries woven at Turin

²⁹ A. Telluccini: *op. cit.* p. 116. *The Story of Pyrrhus* was intended to decorate 'la camera di parata di S. M. la Regina'.

³⁰ The first *Boscarecca* (*A Peasants' Dance*, Palazzor Reale, Turin) was woven by Vittorio Demignot c. 1739; the last (*Jugglers and a Beggar*) is dated 1789. Seventeen *boscarecce* are preserved; eight were woven by Dini between 1740 and 1754. Cf. M. and V. Viale *op. cit.* pp. 138-9.

³¹ The crown owned at least two sets of Flemish *tenières* (now in Palazzo Carignano, Turin) woven by Van der Borght at Brussels.

³² The architectural ruins were woven between 1745 and 1749; three pieces were executed by Antonio Dini and three others by Francesco Demignot. Telluccini states that Carlo Bianchi was the author of these scenes, but a payment reveals that Francesco Antoniani was responsible for them: '1745, 20 agosto. Al pittore Francesco Antoniani, per mercede d'aver dipinto tre quadri d'architetture antiche rovinate, alberi e figure diverse, et altro fatto fare per servire di modello per la tappezzeria che si sta facendo di basso ed alto lissio; L. 460'. (*Real Casa*, in *Schede Vesme*; M. and V. Viale *op. cit.* p. 136, 137, 150).

³³ Four pieces were woven by Dini between 1749 and 1751, but only two are preserved in the Palazzo Reale, Turin.



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4. *Cyrus Fights Artaxerxes*, tapestry woven at Turin by Francesco Demignot, c. 1750-1756. Palazzo Quirinale, Rome.

5. *The Battle of Cunaxa*, tapestry woven at Turin by Francesco Demignot, c. 1750-1756. Palazzo Quirinale, Rome.

6. *A Soldier and the Statue of a Bull*, tapestry woven at Turin by Francesco Demignot, c. 1750-1756. Palazzo Quirinale, Rome.

7. *An Architect*, tapestry panel designed to match an earlier series of the *Story of Artemisia* and woven at Turin by Francesco Demignot, c. 1766-1770. Palazzo Chiablese, Turin.

8. *Alexander at the Tomb of Achilles*, cartoon for a tapestry woven by Vittorio Demignot between 1734 and 1743. Palazzo Reale, Turin.

9. *A Warrior*, by Claudio Beaumont, a model for a tapestry in the *Julius Caesar* series. Private collection.

10. *The Meeting of Caesar and Cleopatra*, tapestry woven at Turin by Antonio Dini, c. 1741-1742. Palazzo Reale, Turin.



II

were more up-to-date than the large heroic subjects and more fully expressed the ornamental taste of the century.

Another type of work was produced by the Turin factory—tapestry carpets. A late example in the Palazzo Reale in Turin³⁴ shows the somewhat stiff elegance of the Louis XVI style. But in his inventory Dini numbers no fewer than four tapestry carpets, for at least one of which Beaumont had provided the model³⁵ (No. 15).

Beaumont exerted a long lasting influence on the style of Turin tapestries. Three of his models for *The Story of Alexander*³⁶ were repeated in the last period of the factory's activity³⁷ together with new subjects supplied by Lorenzo Pécheux. These new subjects are not unattractive and are representative of the romantic classicism which prevailed at Turin after the Restoration, when the tapestry factory which had been closed in 1799 was re-opened³⁸. In fact, tapestry-weaving itself was a survival of the *ancient régime*, and when the factory was finally closed in 1837 it was without regret, for the charms of tapestry were no longer appreciated. The flames which had burnt some of the most precious tapestries owned by the Kings of France during the Revolution, were also symbolical flames indicating the end of a taste and an ideal in textile decoration.

³⁴ Dated 1782. See M. and V. Viale *op. cit.* pp. 140-1.

³⁵ '7 maggio 1743; al Pitore Fariano (Francesco Fariano) p. aver dt anno Dipinto un Quadro rappresentante Armi Trofei di guerra, fiori con pavoni, et altri ornamenti secondo il disegno del Sr Cavaliere Beaumont da servire di Modello all' Arazziere Dini p. la Construzione di un Tapetto d'alto Lixio da servire sotto il Trono di S.M. compreso il friggio d'esso Tapetto . . .' (*Registri discarichi*, Reg. No. 5, p. 167). Fariano was probably the artist who painted the flowers in the cartoons for the factory; Carlo Bianchi executed the architectural ornaments.

³⁶ Very recently the Museo Civico, Turin, acquired a full-size cartoon for *The Story of Alexander: Alexander Gains the Favour of Roxane*. This cartoon is intended for low-warp weaving. According to Telluccini, this piece was woven by Francesco Demignot c. 1760. But the cartoon has the stylistic features of a work executed some twenty years before, that is to say when the other pieces in the same series were woven. One piece was certainly executed by Dini on high-warp looms in 1737; the cartoon was by Ignazio Nepote. It is, however, very difficult to identify this piece since there are only two tapestries unsigned by Demignot: *Alexander gains the favour of Roxane* and *Alexander and Diogenes*. The cartoons for both of these are preserved but they are prepared for low-warp weaving. Of course, Dini may have used one of these cartoons or he may have had another made for him. See M. and V. Viale: *op. cit.* p. 130-1.

³⁷ The tapestry factory was closed in 1799, when the French troops occupied Turin, and reopened in 1832. In the period between 1832 and 1837 two cartoons—*Alexander and the wife of Darius* and *Alexander and the Physician Philippus*—designed by L. Pécheux c. 1791 were transposed into tapestries, together with a great tapestry of *Achilles in his Tent*, also after Pécheux.

³⁸ The mark of the tapestries woven at Turin is the Savoy shield; late tapestries are inscribed: R. F. DI TORINO. In addition to the works quoted in former footnotes see: F. Bartoli: *Notizie delle pitture . . . delle citta d'Italia*, Venice, 1776 vol. I; M. Paroletti: *Turin et ses curiosités*, Turin, 1819; P. Leroi 'Italia farà da sé' in *Art*, 1875, III; E. Müntz: *La Tapisserie*, Paris, 1887; M. Zucchi: *Della vita e delle opere di Claudio Beaumont*, Turin, 1921; H. Göbel: *Wandteppiche II*, Leipzig, 1928; N. Tarchiani: 'L'Arazzo' in *Il Settecento Italiano*, Milan-Rome, 1932; L. C. Bollea: *Lorenzo Pécheux*, Turin, 1942.



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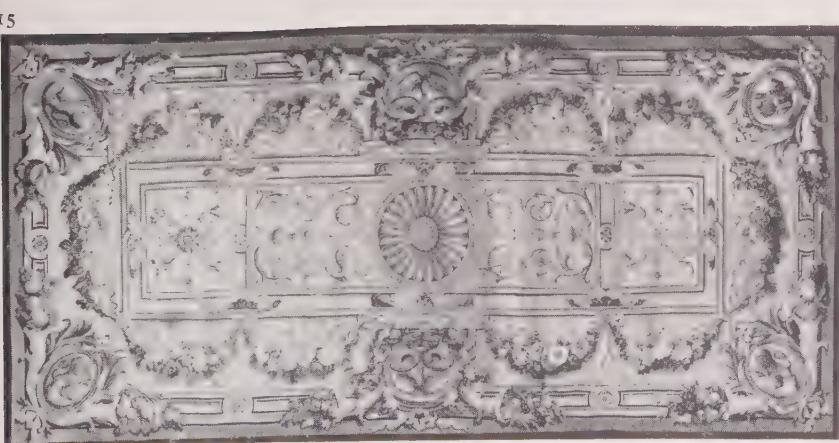
11. *Caesar and Pompey's Head and The Departure of Cleopatra*, tapestries woven at Turin by Antonio Dini 1745-6. Palazzo Reale, Turin.

12. *The Battle of Cannae*, tapestry woven at Turin and completed in 1778. Palazzo Reale, Turin.

13. *A Juggler with a puppet-bear*, tapestry woven at Turin by Antonio Dini after a cartoon by Vittorio Amedeo Cignaroli, c. 1754. Museo Civico, Turin.

14. *Ruins with Figures*, tapestry woven at Turin by Antonio Dini, after a cartoon by Francesco Antoniani, 1745-1748. Museo Civico, Turin.

15. Carpet woven at Turin and dated 1782. Palazzo Reale, Turin.



15



14

Italian Silver in Private Collections

By HUGH HONOUR

COLLECTORS and students of Italian silver will have good reason to remember 1959, for this year has seen two events of outstanding importance: the first large exhibition ever devoted to Italian silver, and the publication of the first volume of Signor Costantino G. Bulgari's great work on Italian silversmiths, goldsmiths and jewellers. The exhibition, which was shown in the Museo Poldi Pezzoli at Milan, included 333 pieces of plate, mostly domestic and nearly all drawn from private collections in Italy. In date the exhibits ranged from a Crucifix of 1511 to a coffee-pot made at Genoa in 1795, but the exhibition concentrated on eighteenth-century works. The well documented and fully illustrated catalogue compiled by Dr. Guido Gregorietti provides an admirable record of the exhibition and makes a very notable contribution to the study of its subject.

The photographs on this and the following pages give some idea of the range and ability of Italian silversmiths, but photographs can do scant justice to the principal merits of their works which are three-dimensional. Some of the objects are, indeed, minor works of sculpture, the Milanese Crucifix (No. 10), for example, the Genoese low relief of St. Francesca Romana or Luigi Valadier's *Crucifixion of St. Peter* (No. 5). The same boldness and vigour of modelling marks many of the pieces of useful plate such as the magnificent soup tureens (Nos. 12 to 14) and the strange oil lamp (No. 2). But although Italian silversmiths excelled in such grandiose performances, they could also work in a lighter and simpler style, as was shown by a series of elegant and unpretentious sugar vases, coffee-pots and trays in which their debt to France and England is sometimes very apparent.



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1. Lantern. Silver, gilt bronze and engraved glass, overall height 270 cm. Costantino Nigro Collection, Genoa. A long inscription, dated 1st October, 1714, celebrates the marriage of Philip V of Spain with Elisabetta Farnese. Probably made in Venice.

2. Oil lamp. Silver, 31 cm. high, stamped with the Roman hall-mark and the initials A.F. for Antonio Fornari. Private Collection, Milan.

3. Ewer. Silver, 42 cm. high. Private collection, Venice. This ewer and its basin were made for Franco Lercaro by Antonio de Castro, a Portuguese silversmith working at Genoa, in 1565 for the price of 200 ducats.

4. The Calendar Plate. Silver, partly gilt and *pietre dure*, 54 cm. in diameter. Private Collection, Venice. An inscription records that this plate was designed by 'Joan et Raph. Sadeler' and made by the Ticinese metalworker Gaspare Mola. The portrait in the centre is of Pope Gregory XIII who reformed the calendar in 1583.

5. *The Crucifixion of St. Peter*. Silver, gilt bronze and lapis lazuli, 53 cm. high, stamped with the Roman hall-mark and the maker's mark of Luigi Valadier. Private Collection, Rome. Luigi Valadier (1726-85) was perhaps the most accomplished of Roman silversmiths in the eighteenth century.

6. Vase. Silver, 37 cm. high, stamped with the Venetian hall-mark and initials Z.P., G.B. Dr. Aldo Crespi Collection, Milan. One of a pair of vases which appear to date from the early seventeenth century.



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7. Censer. Silver, 31 cm. high, stamped with the Genoese hall-mark. A. Robiati Collection. Made in about 1750.

8. *St. Francesca Romana*. Silver, 36.5 x 27.5 cm., signed with the initials, G.G. Private Collection, Genoa. One of a pair of silver reliefs (the other represents the Holy Family) dating from the first half of the eighteenth century.

9. Madonna and Child. Silver, 48 cm. high. Private Collection, Genoa. This work may have been executed after a model by the eighteenth-century Genoese sculptor, Domenico Parodi.

10. Base of a Crucifix. Silver (Milan Cathedral). This cross, which is 280 cm. high, and two candlesticks were given to the Cathedral by Cardinal Federico Borromeo in 1626. The set seems to have been based on one made for St. Peter's, Rome, in 1581 and was probably designed by G. Andrea Biffi, head sculptor of the Opera del Duomo at Milan.

11. *Écuille*. Silver-gilt, stamped with the Turin hall-mark. Private Collection. Probably made c. 1760, this piece reveals a strong French influence.

12. Soup tureen and dish. Silver, 32 cm. high, stamped with the Genoese hall-mark and date 1766. Collection of the Marchesi Antonio Serra and Mina Serra Balduino. One of a pair of identical tureens made in 1766, probably for the Serra family.

13. Soup tureen and dish. Silver 44 cm. high, stamped with the Roman hall-mark and maker's mark of Luigi Valadier. Fassio Martelli Collection, Genoa. Probably made in the 1770's, this piece clearly shows the influence of neo-classicism which was more strongly felt by silversmiths in Rome than elsewhere in Italy.

14. Soup tureen and dish. Silver, 28 cm. high, stamped with the Turin hall-mark and initials C.M., B.C. Private Collection, Turin. One of a pair of tureens, the other being adorned with a trophy of guns and game birds on the top, made c. 1750 and among the finest examples of Piedmontese silver.

15. *Cartagloria*. Silver framed looking glass, 79 cm. high, stamped with the initials A.S. for Angelo Scarabello, and device with St. Michael overcoming Lucifer. Private Collection, Genoa. Angelo Scarabello (1711-1795) was the author of the elaborate gates to the reliquary chapel in the Santo at Padua. This frame, originally intended to hold cards inscribed with the Canon of the Mass, has been converted (like many others) into a mirror.



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16. Brazier. Gilt-bronze and silver, 32.5 cm. high. Private Collection, Genoa. This work probably comes from the church of S. Agnese in Agone, Rome, and has been attributed to the late seventeenth-century sculptor Cosimo Fancelli. It may alternatively be by Lorenzo Merlini whose unpublished autobiography records that he provided various works in metal for this church c. 1720.



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17. Cruet stand. Silver, 27.2 cm. high, stamped with Genoese hall-mark and date 1768. Basevi Gambarana Collection, Genoa.

18. Sugar vase. Silver, 15 cm. high, stamped with the figure of *Humilitas*. A. Robiati Collection, Milan. The stamp may be that of a Milanese silversmith working in the first half of the eighteenth century.

19. Goblet. Silver-gilt and glass, 32.5 cm. high. Private Collection, Venice. Goblets of this type were made in all parts of Italy: this one dates from the early eighteenth century and is Neapolitan.

20. Candlestick. Silver, 36 cm. high, stamped with the Genoese hall-mark and date 1789. Fassio-Martelli Collection, Genoa. Chinoiseries are rare in the decoration of Italian silver, other than filigree.

21. Coffee-pot. Silver, 27 cm. high, stamped with the Maltese hall-mark. Dr. Aldo Crespi Collection, Milan. Before the hall-mark was identified, this coffee-pot passed as a fine example of Genoese work.

22. *Garniture de Cheminée*. Silver filigree, central vase 31 cm. high, stamped with Genoese hall-mark and date 1771. Basevi Gambarana Collection, Genoa. Genoa was famous for its silver filigree work in the eighteenth century. These vases, made in 1771, seem to have been based on Chinese porcelain models.

23. Soup tureen. Silver, 29 cm. high, stamped with the Turin hall-mark and the initials G.P. Private Collection, Turin. This strange example of Egyptiennerie mixed with Indiennerie probably dates from the last decade of the eighteenth century.

23



Some little-known porcelain from the Doccia factory

BY LEONARDO GINORI LISCI

IN the vast and complex field of European ceramics certain nations are remembered for their fundamental contribution to the production of porcelain. Although Italy is not one of these, nevertheless Italian porcelain deserves special attention for its particular character and for its originality. In order of time, the first Italian to set up a kiln was Vezzi in Venice, to be followed by Carlo Ginori at Doccia near Florence, and finally by Charles III of Bourbon at Capodimonte near Naples. These will be remembered as the real founders of Italian porcelain production.

Vezzi's factory, from 1720 onwards, succeeded in producing white porcelain, and was one of the first to do so in Europe. Unfortunately the undertaking was not altogether successful and lasted for only about twenty years. Its output was very slight and is now remarkable more for its antiquity than for any special artistic merit. In 1737 the Marchese Ginori set up his first kiln at Doccia. He overcame the many difficulties of the site, and transformed the locality into a real and thriving ceramic centre, which was to continue its activity for more than two hundred years, that is, until our own times, producing an enormous quantity of ceramic pastes, models and ornaments. Finally, in 1742 the enterprising Bourbon king, with the help of Neapolitan and foreign craftsmen and artists, set up a porcelain factory at Capodimonte and in a short period of time, which ended in 1759, he succeeded in producing those delicate ornaments and imaginative figures which contributed so noticeably to the fame of Italian porcelain among other European countries.

Having thus alluded to these three centres which played a decisive role in the history of the production of Italian porcelain, we can now deal at greater length with the Doccia factory, and in particular of certain examples which it is considered call for greater attention.

The full history of this ancient factory has not yet been written: and even in recent times its productions have often been confused with those of other Italian factories. Recently, an eminent English scholar has cleared up several obscure or uncertain questions, and with great competence and exceptional artistic acumen has succeeded in defining the extent of the Doccia production, thus contributing most helpfully to spreading knowledge about this particular factory.¹

Our own extensive and careful researches have enabled us to throw a good deal of new light on the history of this artistic industry. Carlo Ginori was not only the inventive genius and the munificent founder of this undertaking. He was able also to give the fundamental personal contribution of his own profound studies in the fields of chemistry and mineralogy, as we have been able to prove after recent discoveries in Italian archives.

Three worthy collaborators were working with him from the beginning: Jacopo Fanciullacci, originally a simple farmer, who

¹ A. Lane: *Italian Porcelain*. Faber, London.



1. Vase with the Lorraine Medallions, 1747. Height, 37 cms. Capodimonte Museum, Naples. (De Ciccio Gift.)

succeeded in raising himself to the position of general manager of the factory; the Viennese painter Carlo Wendelin Anreiter, who brought to Doccia the pictorial colour schemes of Du Paquier, and set his personal imprint on the ornamentation of the early years; and the Florentine sculptor Gaspero Bruschi who was the Master of a whole school of painstaking modellers. All were remarkable for their steady and conscientious work.

* * *

Gaspero Bruschi deserves special mention because he was responsible for all the most important models produced at Doccia during the long period of his activity there. When he was invited to join the Doccia factory in the first year of its foundation (1737) he was a very young sculptor already known for his works in marble and stone, executed in Florence during the years immediately preceding the founding of the factory. In 1740, when the now numerous staff of workers were given their special tasks and responsibilities, Bruschi was made director of the rooms containing the models and forms. In 1742 he was confirmed as Master of the porcelain modellers, and in the same year his already much prized talents were rewarded with the honour of being made a Member of the Florentine Academy of Design.

For several years, during Ginori's long absences on political missions, Bruschi, together with the Fanciullacci, was responsible for the administration of the young factory. The numerous letters he wrote to the owner give us most interesting, and as yet unpublished, information. He modelled a great variety of objects. Among his figures, some were very tiny (only a few centimetres in height) while others, which were the pride of our factory, were life size. After Carlo Ginori's death the sculptor continued his work for many more years. In fact, in an important factory regulation issued in 1777, he is called: 'The first Master of the factory, who may be said to have trained all the other workers'. In 1780 he retired, after a long life of exemplary activity.

As it is not possible in this article to examine in detail Bruschi's complex artistic output, I must content myself with giving a little more information, so as to draw attention to this modest artist who succeeded in endowing his works with a peculiar quality of sober elegance, combined with careful modelling, without indulging in the exaggerations, contortions or asymmetrical volutes which the taste and fashion of this epoch frequently demanded.

We know that in the eighteenth century the master modellers of the factories sometimes created original models for their porcelain but more often they copied, imitated or adapted the works of other, better known and more talented sculptors who had worked in other materials such as marble, bronze or silver. At Doccia many classical statues were copied, the originals being found in the rich collections of the Uffizi in Florence or the Capitoline Museum in Rome. Besides these antiques, many works by the best Florentine sculptors of the late seventeenth or early eighteenth century were copied, sometimes being reduced in dimensions. Bruschi certainly introduced new and original models for objects and for figures, thereby considerably expanding the production of the factory. It is, however, difficult in this abundant output to distinguish between his original models and his many successful adoptions for porcelain of other artists' works.

* * *

The vase, which was recently on show to the public in the restored Capodimonte Museum at Naples as part of the splendid De Cicco Gift,² is, as can be seen (No. 1), an example which may

² National Museum and Galleries of Capodimonte: *La donazione De Cicco con prefazione di B. Molaioli*. Naples, 1958. p. 30.



be attributed to Gaspero Bruschi. It consists of an urn-shaped body surmounted by an unusual lid. The body is divided into eight vertical bands, on each of which are inset four medallions attached to each other, and surrounded by volutes in relief. These thirty-two medallions represent portraits of a number of the Duchesses of the House of Lorraine. The lid, of a most original design, is in the form of an Imperial crown. The porcelain is typical of the early years of our factory. The whitish-grey paste is coarse and sandy; the glaze is bright but lacks uniformity, and has a slightly sticky appearance. The colours used by the painter are also characteristic of Doccia: the pale apple-green ground of the vase and lid, the sober strokes of fairly deep purple and blue which adorn the eight bands of the vase and the crown, and finally the touches of thick shining gold in the medallions and other complements. The vase shows great elegance, both in modelling and in decoration, in spite of being without a suitable base. The ornamentation is rich without being exaggerated, and the contrast between the coloured ground and the white medallions is pleasing. Altogether, the vase is an object worthy of the Royal House which it was intended to honour, and was certainly made to be offered in homage to some eminent personage, probably the reigning Emperor himself.

It should be recalled that in 1737, after the death of the weak Gian Gastone, the last Medicean Grand Duke, Tuscany was handed over to the House of Lorraine which had been despoiled of its ancient possessions. The head of the family, Francis, Duke of Lorraine, had in 1736 married Marie-Thérèse, the last of the

Hapsburgs, and so Tuscany came under the direct rule of the new Emperor, who took the name of Francis I.

Carlo Ginori, the founder of the Doccia factory, was also an eminent politician, much esteemed by the new sovereign, to whom he frequently made gifts of various kinds, conveying them personally to Vienna. It is therefore most probable that this vase, together with another, *à pendant*, with the portraits of the Dukes of Lorraine, had been designed as a gift to be offered to the Austrian Emperor.

This supposition of the existence of a second vase, *à pendant*, is supported by certain letters preserved in our family archives.³ From these we learn not only the exact date of manufacture but also some technical details of their execution. Between September and November, 1747, Gaspero Bruschi wrote several times to Carlo Ginori, who was away from Doccia, and in four of his letters he mentioned the 'Vases with the medallions'. He always spoke of pairs of vases; of a first pair which was unsuccessful in the month of September; of a second pair which was ready for despatch in November; and of a third pair still in the kiln in the same month (November, 1747).

Various technical difficulties had to be overcome in the making of these vases. The large dimensions of the objects, the surfaces adorned with bas-reliefs which were difficult to fire without impairing the modelling, the very elaborate lid—all these presented considerable difficulties for a factory which had only just established itself. From these above-mentioned letters of

³ Florence. Archivio Ginori-Lisci. Corrispondenza del Senatore Carlo. 1746-47.

2. Group of children with goat, 1747. Height, 25 cms. Civic Museum, Turin.

3. Children, c. 1760-70. Height, 14 cms. and 17 cms. Capodimonte Museum, Naples. (De Ciccio Gift.)

Bruschi's we learn that the first pair of vases was unsuccessful because they had turned yellow, and also because 'the ornamental strips which had been applied to the vase had become detached'.

The first of these faults was easily corrected, for the yellow colour was due to the smoke which had discoloured the objects in the kiln. But the second fault was more serious. At first only the body of the vase, with its eight vertical bands, had been moulded separately, and the stripes with the medallions had been applied to this later. During this very simple process it is probable that, because of the differing degrees of dryness and contraction of the vase and of the long strips with the medallions, some alteration had occurred during the firing, and the strips had become partly detached, as Bruschi clearly states. The remedy consisted in modifying the form of the model, and Bruschi was obliged to do this. Yet here again another difficulty arose, because the very fine relief of the medallions might easily become blurred. In fact, Bruschi wrote concerning this matter that with his new form for the vase the strips could not become detached, but added: 'however, I shall apply the medallions later, so that they may appear with sharper relief'.⁴ The vase from the De Ciccio Collection is certainly one of the examples made after these corrections, for it is clear that only the medallions were modelled separately and re-touched with the *stecca*, to

⁴ Ibid.: Letter from Gaspero Bruschi to Carlo Ginori, from Doccia, 24th October, 1747. '... i vasi con le medaglie, è stato necessario rifare il modello e formarlo, perché quegli cottì, oltre l'essere gialli, erano ancora staccate le strisce di Grottesca sopra riportate, che ora formato non potrà staccarsi; le medaglie però le rapporto perché cotte siano più fresche ...'





4. Orientals, c. 1760-70. Height, 22 cms. Schiff-Giorgini Collection, Rome.

5. Plates Nos. 98 and 16 of De Ferriol's work: 'Différentes Nations du Levant'.



5. *Créme d'Afrique
allant par les rues*

98.

After De Ferriol



5. *Soulak Bachi,
ou Capitaine des gardes du Grand Seigneur*

16

obtain a greater sharpness of relief. Then they were placed in their respective cavities in the already formed vase. Finally, the whole object was placed in the kiln.

The portraits of the medallions came out very clearly from the first firing, but the relief became a little blurred during the later glazing process. However, we can easily recognise the portraits on the central band in the illustration, which represent Claude of France, Cristina of Denmark, Marguerite of Bavaria and Ludmilla of Poland. These medallions belong to a series engraved during the earlier half of the eighteenth century by the two Lorrainers of Saint Urbain: the father, Ferdinand, and Claude-Auguste his son.⁵ The series was started under the patronage of Duke Leopold I and was completed in the time of his son Francis, the husband of Marie-Thérèse of Austria. The portraits enjoyed a wide popularity, even serving as models for some Florentine artists, who used them to illustrate with magnificent portraits the famous work by the Dominican Calmet entitled 'Suite des portraits des Ducs et Duchesses de Lorraine'.⁶ Every one of the original medallions had on the obverse the portrait of a Duke and on the reverse that of a Duchess. It is, in fact, the portraits of the Duchesses which adorn this vase, the only example of its kind which has come down to us.⁷

* * *

In the same year (1747) Bruschi made a white porcelain group of two children with a goat. In those early years, during which the new porcelain was so much prized for its novel whiteness, the Doccia factory very frequently made statues and, still more often, groups in white porcelain. This white *genre* is represented by many groups illustrating mythological events, copied from earlier or contemporary sculptures in bronze executed by the Tuscan artists, Soldani-Benzì, Foggini, Piamontini, and others. These have been shown several times in various publications.

This group is of two children who are trying to snatch from each other a bird of prey seated upon an unfortunate goat. It is a very lively composition and shows Bruschi as a modeller of remarkable skill, capable of composing a pleasing and well proportioned group. The expression of the bird of prey, struggling to escape, the terrified glance of the goat that seeks in vain to rise to its feet to shake off its burden, the look on the children's faces, half-way between anger and mirth—all are striking details which attest the modeller's skill and taste (No. 2). In fact, Bruschi mentions this very group with the goat in a letter of 27th February, 1747: 'I have modelled, according to Your Excellency's orders, the group of children with the tiger, and I am now making another (which is almost completed) with a goat . . . and I have changed the attitude of the children, who are still jesting . . .'

* * *

Among the smaller pieces modelled by Bruschi are four children, two standing and two seated, now in the De Cicco Collection, which were perhaps inspired by similar small figures of other children, but which the Tuscan sculptor has isolated, modelled and set upon separate bases to serve as ornaments for a table centrepiece (No. 3). These small statuettes likewise have their own characteristic quality of serene enjoyment, and show Bruschi's habitual careful modelling which sometimes shows extraordinary subtleties, thus indicating not only the artist's skill

but the perfection of the workmanship of the Doccia production. This allowed the artist to take out of the kiln, unimpaired, pieces with such minute details as the children's slender fingers, or the delicate garlands which adorn them. The decoration is very simple, but appropriate; the colouring of the skin is obtained by a more or less close stippling with a fine fiery red. Characteristic of Doccia groups are the supports on which the figures lean; these are formed of small square stones painted in brown with long brushstrokes. Finally, the quadrangular white bases are adorned with scrolls painted in pale blue, purple and gold.

Two other standing children, similar to these, are found in the same Neapolitan collection, and two seated children in the ceramics collections in the Civic Museum of Turin. This suggests that they must have formed part of a fairly numerous series, in which all the children are crowned with sprays of vine leaves, or playing with bunches of grapes.

* * *

Another more important series of figures is that of the so-called Orientals, which consisted of a score of models of which several porcelain examples still exist. The complete series in terracotta may be seen in the factory's rich collection of models. These figures are due to the initiative of De Ferriol who, while Ambassador from the King of France to the Sublime Porte, had drawings of a hundred costumes of the Near East reproduced in an elegant edition.⁸ It is known that various factories outside Italy drew inspiration from these designs, and Doccia also made use of them. In fact, in the factory library this album is still preserved in the Paris edition of 1714.

The four statues here illustrated (No. 4) are interesting not only for their modelling but also for their careful decoration. In them Bruschi succeeded in expressing the tranquil and refined artistic taste of his native Tuscany, free from capricious novelties. He designed forms peculiarly adapted to porcelain, which turned out to be some of the prettiest examples produced by the Ginori factory.

The painter who decorated these Orientals showed his skill in the appropriate expressions given to the faces, in the happy contrasts of colour, and the attention paid to so many details. Nevertheless, the intensity and variety of his many colours took away from the figures something of that austerity which is to be found in De Ferriol's album (No. 5), thus somewhat modifying their character. In spite of this, however, these statuettes may, on the whole, be considered worthy of being classed among the best examples of European porcelain. Their characteristics and the form of their bases enable us to assign them to the years 1760-70, and the contemporary inventories confirm that in those years many of these Oriental statuettes were being produced.

While speaking of these Oriental figures it must be mentioned that they have often been attributed to other Italian factories, and in particular to that of Naples, or to that of the Cozzi in Venice.⁹ The information we have given above, added to the easily recognised characteristics of the paste, and of the colours used in the decoration, must eliminate any doubt about the decisive attribution of these important pieces to Doccia.

* * *

A life-size bust of Carlo Ginori (No. 6), modelled about 1750-55, shows Bruschi involved in a more ambitious effort, and succeeding in a composition which is no longer merely decorative. The founder of Doccia is represented attired as a Florentine

⁵ L. Forrer: *Biographical Dictionary of Medallists*.
⁶ Suite des portraits des Ducs et Duchesses de la Maison Royale De Lorraine. Dessinés et gravés d'après les médailles de St. Urbain par les plus habiles Maîtres de Florence, avec la dissertation historique et chronologique de Don Augustin Calmet. Florence. MDCCLXIII. Chez François Moucke.

⁷ Actually the thirty-two medallions which adorn the vase represent thirty-one portraits of duchesses of Lorraine. One reproduces an inscription recording the two Consorts of Duke John II.

⁸ Recueil de cent estampes représentant différentes Nations du Levant tirées sur les tableaux peints d'après nature en 1707 et 1708 par les orders de M. de Ferriol, Ambassadeur du Roi à la Porte. Paris 1714.

⁹ G. Morazzoni: *Le Porcellane italiane*. Tumminelli. Milan-Rome 1935. Plates LXXVIII c, CLVI a; N. Barbantini: *Le Porcellane di Venezia e delle Nove*. Venice 1936. Nos. 123, 124, 132.



6. Bust of Carlo Ginori, c. 1750-55. Height, 60 cms. Marchese Lorenzo Ginori Lisci Collection.

Senator with a flowing wig descending to his shoulders. His strong personality is well portrayed in his lively and penetrating glance, his high, intelligent forehead and his strong obstinate chin. On the whole, Bruschi succeeded in expressing the authentic quality of this man who stood out from his contemporaries for his exceptional activity, and expressed in himself that intelligence and spirit of enterprise which in our own days are the peculiar gifts of the modern captains of industry.

* * *

We have now described these porcelain objects which are among the most original examples, in design or merely in modelling, attributed to the factory's chief sculptor. Mention must also be made of two of the most talented of his many pupils, who were also his close relations: Giovacchino and Giuseppe Bruschi. The former was working at Doccia about 1770 as a sculptor and skilful porcelain modeller, and to him may be assigned the figure of a small seated dog, preserved in the rich Schiff-Giorgini Collection in Rome. It bears the name of the artist incised on the base.

The latter, and more important, artist was Gaspero's nephew, Giuseppe, who was one of his favourite pupils. He began working at Doccia about 1749 and stayed there for many years. In 1763 he was so expert and so much esteemed that he was sum-

moned to the Villa Reale of Colorno, near Parma, to study and imitate some porcelain groups from other countries which had been collected by that generous patron of the arts, the reigning sovereign, Duke Philippe of Bourbon. In the years which followed he was considered one of the finest Doccia artists and produced a wide range of models.

Desire for greater gain however, induced him to leave Doccia in 1778, when, together with a few other Doccia workers, he went to the new Ginori factory of S. Donato¹⁰ near Florence. In 1781 he entered the royal factory at Naples where he received special acknowledgment as an artist, and was given important posts such as that of Chief Manipulator of Ceramic Pastes. In 1796 he was mentioned as being third modeller, after the famous Tagliolini and Fortunato, and in 1802 he was listed as second modeller.¹¹

Towards the end of a most active and at times stormy career, he saw the establishment of French rule at Naples and the approaching end of the historic Neapolitan factory. He thereupon retired to his native Tuscany, but never succeeded in re-entering the factory in which he had learnt the art of modelling, for his restless and capricious character had never been forgotten there.

His uncle and master, Gaspero Bruschi, had been of a very different nature. He had dedicated his whole life to Doccia, not only contributing most validly to the artistic formation of the nascent industry, but also training all the workpeople during more than forty years of intelligent work and exemplary activity.

I wish to acknowledge the kindness of directors of museums and owners of private collections, who have permitted me to reproduce these photographs, and my gratitude to Com. M. de Cicco, Prof. U. Mideldorf of the Kunsthistorisches Institut in Florence, and to Prof. K. Lankheit of the University of Karlsruhe, who have given me much useful information.

¹⁰ The Marquis Giuseppe Ginori, second son of the defunct founder of Doccia, tried in 1778 to establish a second factory at S. Donato near Florence, but the experiment proved unsuccessful and soon came to an end.

¹¹ C. Minieri Riccio: *La fabbrica delle porcellane di Napoli e le sue vicende*. Napoli 1880. Atti Accademia Pontaniana 1878.

Orazio Gentileschi

FOUR VERSIONS OF HIS

‘REST ON THE FLIGHT INTO EGYPT’

BY HERMANN VOSS

TO none of his paintings did Orazio Gentileschi give such thoughtful treatment as to his *Rest on the Flight into Egypt*. Nor did he paint so many versions of any other subject. The two principal examples, in the Louvre and the Kunsthistorisches Museum, Vienna, have long been known and highly esteemed. To these paintings, which differ from each other in several important respects, we must now add two more, one in England and one in America: the former, in the Birmingham City Art Gallery, the latter in a private collection. The Birmingham version was shown in the 1951 Caravaggio exhibition in Milan when it was described in the catalogue as a variation of the familiar works in Paris and Vienna, with the addition of an ass ('con l'aggiunta del somarello') which seemed to suggest that it was painted after these two pictures. The catalogue also stated that Professor Roberto Longhi had doubted its authenticity. Since then, a further version of the subject has come to light and was seen by the writer at Messrs. Thos. Agnew's in London a few years ago. The question of the sequence in which the various versions were painted—considered somewhat superficially in the Milan catalogue—now arises once again. To solve this problem it is necessary to make an analytical comparison of the four paintings, considering them as the stages by which Gentileschi reached his most mature and successful treatment of the subject. The present article is an attempt at such a study which is only possible when the four different versions are reproduced side by side (see pages 164 & 165). It is the first time that such a pictorial confrontation has been made and, as will be seen, the conclusions drawn, here set out for critical appraisal, vary considerably from those previously reached.

We find Gentileschi's first attempt at *The Flight into Egypt* neither in the familiar Louvre nor Vienna versions but in the much less well known Birmingham example (No. 1). In this picture there are several details which strike one at first sight as infelicitous or even displeasing and which prove that the artist was able to reach a satisfactory and definitive treatment of his original conception only after several preliminary essays. First of all, the shape of the painting is less elongated than it was later to become, and the section containing the figures occupies only the lower portion. In the upper part there is a tumbled-down wall, from which the plaster is peeling, rising rather too abruptly from left to right. Behind the wall the head of an ass stands out in strange isolation against a dark stormy sky.

The second version (in an American private collection) emphasises the tendency towards a square composition (No. 2). The figures have drawn closer together, and the raised knee of the Virgin now obscures the lower part of the reclining figure of Joseph as well as his left hand. The dark background—here there is no landscape vista and no ass's head—still shows part of the wall, some of which is plastered. Of great significance is a change in direction of the movements of the Mother and Child, also a slight alteration in her posture. The somewhat clumsy foreshortening of the left hand, on which her weight rests, has been improved by a more natural outward movement. The Child draws up His left leg and seems more naturally attached to His Mother's breast. The right hand of the Virgin appears to hold the Child more firmly to her, her face, which was formerly shadowed, has been touched with light and the modelling strengthened; her hair has been changed and her clothing altered to make it more obvious that she is suckling the Child.

In the third (Vienna) version, Joseph is once more entirely visible, while the figure of the Virgin retains the improvements made in the previous painting (No. 3). The light falling obliquely on the wall in the background, an effect which was hitherto only suggested, has been given a stronger emphasis, reminiscent of certain paintings by Caravaggio. Moreover, and this is a modification of great importance, the square frame has given way to an oblong one.

The fourth (Paris) version is the most mature and successful of all (No. 4). After so many variations, we find here a blending of the best elements in the previous compositions. The main group is almost identical with that in the Vienna painting. But the Virgin's dress has been enriched by a fold of drapery trailing on the ground and further folds lying under her left hand, while the kerchief at her throat has been given a more precise and graceful form. Above all, the wall has returned to its original height, rising to a sharply contrasted angle only at the right of the picture. The view of the open landscape has been softened and framed by leaves and grasses sprouting luxuriantly from the top of the wall, and the clouds in the sky have been made less menacing. And it must not be overlooked that the figures of Christ and His Mother which were too near the lower edge of the frame in the Vienna version have been moved inwards and worked more harmoniously into the composition.

'THE REST ON THE FLIGHT INTO EGYPT'

BY ORAZIO GENTILESCHI

1. The earliest known version of this composition, which the painter repeated three times. (City Art Gallery, Birmingham: reproduced by courtesy of the Trustees.)

2. In an American private collection.

3. Kunsthistorisches Museum, Vienna.

4. The most mature and successful of the four versions of this composition. (Musée du Louvre, Paris.)





Giuseppe Macpherson: A FLORENTINE MINIATURIST

BY JOHN FLEMING



1. Self-Portrait by Giuseppe Macpherson. On parchment, 24 x 18 cm. Uffizi Gallery, Florence.

HER Majesty the Queen has graciously permitted the publication here of a group from two hundred and twenty-four miniatures in the Royal Collection at Windsor Castle.¹ All but one of these miniatures are copies of the famous self-portraits in the Uffizi Gallery at Florence, the exception being inscribed on the reverse 'Giuseppe Macpherson Autore della Serie' (No. 2). This enables the group to be identified with that presented to King George III in 1773 by Lord Cowper, about which some correspondence survives in the Royal archives.

George, 3rd Earl Cowper (1738-1789) was one of the leading virtuosi and connoisseurs of his day. He settled at Florence in the early 1760's, acquired an important collection of Italian pictures,² and was himself painted by Patch, Mengs and Zoffany who introduced him into *The Tribuna*, also in the Royal Collection. His patronage of Macpherson must have begun shortly after his arrival in Italy as in 1767 he lent a group of sixty miniature copies by Macpherson of the Uffizi self-portraits to an exhibition organised by the Florentine Academy at SS. Annunziata.³ It may well be that these sixty miniatures formed the nucleus of the collection he later presented to George III. The correspondence between the King and Lord Cowper in 1773 has been printed in full by Fortescue in his edition of *The Correspondence of George III* but it may be convenient to quote the relevant passages here.

Writing from Florence on the 20th January 1773, Lord Cowper addressed the King: 'I am encouraged to hope that your Majesty will both pardon this freedom and most graciously be pleased to except of this box containing part of the famous Gallery of Painters at Florence—done in miniature by one Macpherson. What I have the honour of sending to your Majesty is only half the collection; the other half, as soon as finished I intend presenting to your Majesty in person; as there is nothing of the kind to be found in any Cabinet whatever in Europe, as it is the first time they have ever been permitted to be copied, be so gracious Sir, to accept this humble offering of veneration from him, who is with most profound respect . . .'.⁴ On the 16th March the King replied: 'Lord Cowper, the very curious and well executed copies of the Painters Portraits in the Florentine Gallery which you have sent me are much enhanced by the very genteel Epistle that accompanied them; the remaining part of the collection will be still more agreeable as you promise to be Yourself the bearer of it'.⁵ Several years were to pass, however, before the second consignment of Macpherson's miniature copies were presented to the King by Lord Cowper. But finally, on the 20th November, 1781, he wrote that he had 'another small box of miniatures of the Florentine Gallery which I shall have the honour to present to your Majesty next spring in person, as my departure from hence (Florence) is fixed for that time . . .'.⁶ He did not, in fact, reach England until May, 1786,⁷ and it may be presumed, in the absence of any further reference to the matter in the Royal archives, that the remaining miniatures were added to the Royal Collection in that year.

Surprisingly little is now known of the author of these 'very curious and well executed' miniatures. Thieme-Becker devoted a few lines to Macpherson but failed to consult the fullest and probably the most reliable source for his biography—that contained in the 1776 Supplement to the *Serie dei Trecento Elogi e Ritratti degli Uomini i Più Illustri in Pittura, Scultura e Architettura*.⁸ According to the anonymous author of this supplement, Macpherson was born in Florence on the 19th March, 1726, and studied painting under Pompeo Batoni. His aptitude as a pupil was revealed in many life-size portrait groups, painted in oil and commissioned by various 'gran personaggi Inglesi'. He also worked as a miniaturist, specialising in portraits of 'Sovrani, e Principi di Europa, e di altri Signori'. He was a skilled copyist, remarked the anonymous author of the Supplement to the *Trecento Elogi* who mentions the series of miniature copies after the Uffizi self-portraits commissioned by Lord Cowper and presented to the King. Macpherson's special talent, however, was for painting in enamel and he is described as being 'almost the only painter in Europe who possesses this art to perfection, as may be seen in the many works in this medium produced by his hand. At the time of writing (1776) Macpherson was living in Florence. When and where he died is not known.

Apart from the Windsor miniatures the only known works by Macpherson are his miniature self-portrait in the Uffizi (No. 1) and a replica of the same self-portrait now in the Duke of Wellington's Collection.⁹ This engaging little painting on goatskin was presented by the artist to the Grand Duke of Tuscany in

1778. On May 22nd of that year Giuseppe Pelli, the Director of the Grand-Ducal Gallery, informed his master that the painter Giuseppe Macpherson, after much persuasion by his friends, had overcome his modesty and presented his self-portrait in miniature for inclusion among those by famous painters in the Grand Duke's collection. After describing the picture Pelli goes on to recommend its acceptance since 'it would do honour to Florence to enrich the collection with a work which shows that we still have some men of true merit'. To encourage other Florentine artists Pelli suggested that the Grand Duke reward Macpherson with a 'donativo' instead of merely paying him for the painting. In deciding on a suitable reward the Grand Duke should take into consideration both the value of the self-portrait and Macpherson's financial circumstances which Pelli described as being little better than mediocre. The Grand Duke duly accepted the painting and on the 31st May, 1778, presented a Gold Medal to Macpherson.¹⁰

In his own day Macpherson was regarded by the cognoscenti as a 'celebre pittore'¹¹ and their high opinion of his talent is fully justified by the fine quality of his miniatures at Windsor. It is hoped that the publication of these paintings and of the no less charming and skilful self-portrait in the Uffizi will enable other works by this forgotten artist to be recognised and appreciated.

Notes

¹ I am indebted to Miss Scott-Elliott and to Mr. Oliver Millar for their help and advice in this matter. The miniatures were formerly at Buckingham Palace and were transferred to the Royal Library at Windsor Castle some years ago.

² An excellent account of Lord Cowper's activities as virtuoso and connoisseur, with an inventory of his collection in 1779, is given by Denys Sutton in *The Connoisseur* (June, 1956, pp. 80-84).

³ See Pio Bonsi Bonso: *Il Trionfo delle Bell' Arti . . . la Solenne Mostra delle Opere Antiche di più eccellenti Artefici nella propria Cappella e nel Chiostro secondo de PP dela SS. Nunziata in Firenze l'Ann. 1767*, p.35. Also included in this 1767 exhibition was 'una Miniatura d'una Santa Famiglia, d'appreso Meynx, del Sig. Giuseppe Macpherson'. Pio Bonsi Bonso *op. cit.* p.37.

⁴ Royal Archives 1482. Fortescue Vol. II p.444 No. 1189.

⁵ Royal Archives 1521. Fortescue Vol. II p. 465 No. 1210.

⁶ Royal Archives 4348. Fortescue Vol. V. p. 301. No. 3447.

⁷ *Letters of Horace Walpole*, ed. Toynbee (London 1905), Vol. XIII pp. 380-381.

⁸ *Supplemento agl' Elogi de Pittori, Scultori ed Architetti* (Florence 1767) Vol. XIII p. 1370.

⁹ Canvas 9½ x 7 ins. No. 162 in exhibition at British Fine Arts Club in 1932.

¹⁰ This correspondence is preserved in the Archivio degli Uffizi. Filza XI No. 31.

¹¹ He is so described by Oretti in his *Aggiunta di Molti Professori di Pittura Scultura e Architettura . . . non nominati dall' Orlando nel suo Abecedario Pittorico*, Bib. Comunale Bologna, MSS. B.136-147 (B 139 pt. viii (1770) p. 50). Oretti also mentions portraits by Macpherson of the Grand Duke and Duchess of Tuscany.



2. Miniature copies of Self-Portraits in the Uffizi by Giuseppe Macpherson. Reading from left to right the portraits represent R. Carriera, J. F. de Troy, C. Moor, F. Vout, C. Seybold, A. Lesma, G. M. Crespi, Tempesta or P. de Mulieribus, the wife of Quentin Matsys, Filippino Lippi, G. L. Bernini, F. Caccianiga, C. Natoire, P. Rotari, Sir Joshua Reynolds, R. Mengs, Gio. Battista Talebit (?), A. Pozzi, P. L. Ghezzi, G. Macpherson. Reproduced by gracious permission of Her Majesty the Queen.

Messrs Robert & James Adam

JAMES ADAM's purchase of the Albani collection of drawings for George III, which has already been discussed in *The Connoisseur* (December, 1958), was only one example of his activities as an art-dealer. Both he and his brother Robert indulged in 'the trade' and much of their time in Italy was spent in building up a stock of paintings and sculpture. Of course they posed as wealthy *dilettanti* when buying works of art in Italy but their collections were intended for re-sale in England. It is important to bear this in mind when considering their purchases; for these reflect their estimate of the London art-market rather than their own personal predilections. Whether they would have bought differently had they been buying for their own pleasure it is difficult to tell. Perhaps they would not. As is so often the case with fashionable artists their personal taste was only very slightly in advance of that of their clients. Thus we find that when buying Old Masters and Antique Marbles they followed the canon laid down in 1722 by Richardson in his *Account of some of the Statues, Bas-Reliefs, Drawings and Pictures in Italy*: when patronising living artists, on the other hand, they became more adventurous and displayed a precocious taste for neoclassicism. Indeed the neo-classical paintings Robert Adam commissioned from Hamilton, Mengs and Pécheux are among the earliest recorded and form the most interesting episode in his career as an art-dealer.

Both Robert and James Adam were fortunate in having a substantial capital sum available for outlay on works of art, and though they occasionally bought on commission for clients in England the bulk of their purchases was made as a business speculation. Lord Warkworth's tutor, Mr. Lippyatt, summarised the position in a letter to the Duchess of Northumberland of 25th March, 1763,¹ in which he reported having 'sounded Mr. (James) Adam about his statues and find that some are bought by commission and some on his own account. The Boxer, which I mentioned to his Lordship, is for Lord Shelburne.' James Adam was rather more active as a dealer than his brother, but it is clear from Robert Adam's correspondence² that art-dealing was one of the main objects of his Grand Tour. On crossing from Dover to Calais, in late October 1754, he had the foresight to make private arrangements with the English and French customs officials for 'sending on any things for me . . . of prints &c.', and from then onwards he kept his eye cocked for a likely bargain. At Brussels, for example, he visited the studio of the classicising sculptor Jacques Bergé³ who 'had many models of figures and bas-reliefs in clay that I should like to buy if they could be conveyed home', and in Paris a few days later he visited all the leading virtuosi, including Julienne and Gaignat, and persuaded André Portail, Keeper of the King's Pictures at Versailles, to allow him to inspect 'the Cabinet de Roy then a-cleaning at his house'. But this surfeit of gallery-going and connoisseurship seems to have had an inhibiting effect and he decided against making any purchases in Paris until after his return from Italy. A month later, at Florence, he pursued his education in virtu a stage further, paying homage to the Berensons and Longhis of his day—such men as Stosch, Cocchi and Ignazio Hugford—but he still mistrusted his own judgement and hesitated to buy. Shortly before leaving Florence for Rome, however, he made the acquaintance of Charles Louis Clérisseau whom he engaged as cicerone and artistic mentor and it was

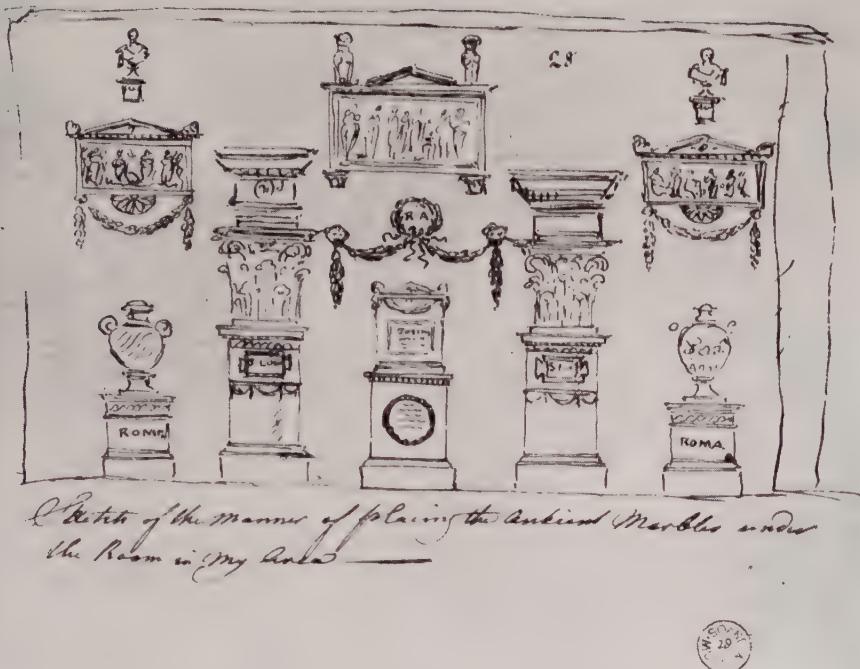
probably on Clérisseau's advice that he now made his first Italian purchases. 'I hunted after drawings and pictures with design to see many but purchased few', he wrote to his brother James from Florence on the 19th February, 1755. 'And as to pictures I found them so exorbitant that there was no getting at them. But I have been the more extravagant in drawings of which I have made a noble purchase to the satisfaction of all connoisseurs here. And I believe I may say they are as genuine and neat an assortment as ever was bought and from the choice I was so lucky as to make, in which I stumbled upon the best things, my reputation for taste in Michelangelo, Guido, Raphael, Correggio, Giordano, Paul Veronese &c has risen greatly as I have a few of most of these great masters. And I have likewise a very good parcel of ornaments in architecture by Pietro da Cortona and Salviati which even Clérisseau hugs himself on the thoughts of having copies of. I cannot help telling you likewise of my having bought two pictures of Luca Giordano, of small size but esteemed prodigious fine. And my whole purchases are reckoned extremely cheap, which I fancy you will believe when I assure you it is not near £100 sterling owing to a circumstance which was the occasion for their cheapness, and at another time they would not have been bought for near twice the money.'

As soon as he arrived in Rome, towards the end of February, 1755, he began looking around for further bargains and on the 5th March announced that he had 'a great mind to buy up a parcel of old fragments of antiquity such as capitals, pieces of freizes &c, but am afraid the freight &c would come too high. The prime cost would be nothing'. Two weeks later he wrote that he had 'picked up some antique vases, an antique altar and some lions' heads'. His travelling companion Charles Hope greatly envied some of these objects but Robert wisely refused to part with any of them saying that 'they were so good that I wouldn't give them to him on the spot for a 100% profit'. This was the beginning of his collection of antique marbles which increased so rapidly during his first year in Rome that by January, 1756, his store-room was 'as full as it can stick from the roof to the floor' with 'cornices, freizes, figures, bas-reliefs, vases, altars . . . which the whole people think have cost me a thousand pounds at least. I shall be the last to undeceive them'. He was probably one of the first to realize the commercial value of architectural fragments and his collection antedates those made by Piranesi and Cavaceppi.⁴ On his return to England in 1758 he displayed a selection of these fragments at his house in Grosvenor Street for which his 'Sketch of the manner of placing the Antient Marbles under the Room in my Area' survives in the Soane Museum.⁵ (No. 1).

On the 5th July, 1755, he wrote to his London agents, Messrs. Innes & Clerk,⁶ requesting 'a particular note of the duties on pictures from Italy into England'. He especially wanted to know 'if anything, though on canvas is not in oil, pays the same duty as an oil-coloured picture. I imagine that a picture either in crayons or water-colours ought to pay no duty at all.' Meantime he had been looking out in Rome for drawings and paintings and on the 31st May, 1755, he told his brother John that he had been 'all yesterday at a sale of Cavalier Ghezzi's drawings, prints, pictures and other things but though I lost a whole day among them I made no purchases. This was the man famous for his caricatures of which you have seen those Andrew Hay⁷ had. He died lately

Art Dealers (I)

BY JOHN FLEMING



I. Drawing by Robert Adam for the display of his antique marbles in the area of his house in Grosvenor Street, London. Sir John Soane's Museum, London.

above 80 years old and left many folios to dispose of that are worthy of a Prince viz. a pretty thick folio full of original drawings of the History Poussin and another full of originals of Polidore. For the last they ask 120 zecchins or 60 pounds and for Poussin about £14. If I was rich I would not hesitate in purchasing the Poussins but being extravagant in other respects am proof against the present great temptation. The only things I have the least chance of buying is 2 small landscapes by Vernet in oil which I have offered 16 zecchins for.⁸ On the 16th August he went to an 'exposition of paintings . . . which have (en-) tangled me till this instant' but he does not appear to have gone so far as to buy any of them. Indeed it was not until September that he announced any purchases of pictures at Rome. Writing to his brother James on the 6th of that month he mentioned having 'lately purchased some good pictures in the landscape and architectural way, which I think I have bought at such rates I could sell at double the money in England after paying all duties and charges, or selling the half could clear the half for myself. Ramsay is of the same opinion and approves much of my buying them.' And he went on to add that 'the description of these pictures to a flowing pen would furnish subject for a letter but I find neither paper nor time will allow me to be eloquent'. This is very provoking. And he was to be no more eloquent about his picture purchases. In November, 1755, for example, he remarked that instead of gambling with the Quality he spent all his spare

cash on 'pictures and drawings and I believe will be the master of a very pretty little collection, well chosen and cheap', but he did not specify what he had bought and one may only surmise that most of his purchases were furniture pictures, as is suggested by his phrase 'in the landscape and architectural way'.

A year later he had become more ambitious and ventured upon the dangerous waters of Old Master dealing with the purchase of 'a Saint Catherine by Guido Reni,⁹ finely painted and well preserved, and I think it a capital piece. Now that it is in my possession', he told his sister Betty on Christmas Day, 1756, 'I value it at a great price, at least 200 guineas, though I had it for much less money, not having cost me £20. But that was my good luck. I bought two more of different authors, not so fine nor so dear. But at the same time in London I could sell them at 5 times what they cost me, which is what tempted me to buy them.' Two months later, on the 26th February, 1757, he reported having 'lately made a great purchase of some notable pictures of great masters' of which he promised to send a detailed account in his next letter to his Edinburgh friend, the collector John MacGowan.¹⁰ Unfortunately his correspondence with MacGowan has not survived.

The transport of his Roman purchases to England presented some difficulty because of the War and he discussed the matter in an interesting letter to his London agents dated 25th September, 1756.¹¹ 'I have your favour of the 20th August . . . concerning the



2. *Regulus* by Laurent Pécheux, engraved by Marcenay de Ghuy, 1772. This may be the painting commissioned by Robert Adam for the Earl of Hopetoun in about 1757.

manner of my sending my purchases to London, of which I have also got advice from Leghorn and am told that it is surely best to send them by a British bottom that sails with convoy. But as Mr. Hawk has as yet so few ships he has never been able to spare convoys for our trade, which he will surely do as soon as he is reinforced by 10 ships more which we hear are ordered to join him, and likewise ten more to join Admiral Boscawen. I shall begin this winter to send the boxes to Leghorn, but order they may keep them there till a very safe and advantageous way casts up to send them, and at the same time to send them by parcels so that if some are taken others may be saved in another vessel that may be more lucky. And you shall have always a distinct account of the value on every case, and the ships name by which they go, so that if insurance is thought necessary you may take it out on them.' None of the 'distinct accounts' have been preserved but some notion of the value he placed on his collection may be obtained from two letters to Innes & Clerk concerning a shipment from Leghorn in 1758. The first, from James Adam (23rd February, 1758) states that Robert Adam wished to insure 'to the extent of £500 on each ship'. Two ships were involved and James Adam's letter was followed by another, undated, from Robert instructing his agents to 'make the proportions £700 on the cases and £300 on the box of pictures'.

So much for Robert Adam's purchases of Old Masters in Rome. Of greater interest perhaps were the commissions he gave to living artists there. He does not appear to have bought any contemporary works for his own stock, but, as agent for the Duke of Bridgewater and the Earl of Hopetoun,¹² he ordered

various paintings from Gavin Hamilton, A. R. Mengs and Laurent Pécheux. Unfortunately none of the paintings he commissioned can now be traced. But we know, from a letter written by Winckelmann to Wille on 12th January, 1757,¹³ that Mengs was then painting a *Judgement of Paris* for the Duke of Bridgewater¹⁴ and in March, 1758, Henry Lyte¹⁵ mentioned in a letter to Lord Cardigan that Gavin Hamilton was then 'employed in painting some large pictures for the Duke of Bridgewater'. Hamilton would recently have finished his *Dawkins and Wood discovering Palmyra* which has some claim to be considered the first neo-classical history piece and which is also connected, incidentally, with Bridgewater who had been travelling in Italy two years previously with Robert Wood.

The pictures commissioned for Lord Hopetoun are even more problematical and provoking than those for Bridgewater. In August, 1756, Robert Adam had complained of the difficulty in finding suitable paintings for this client. 'First of all', he wrote, 'the price he allows is not sufficient for a tip-top and a second-rate with those qualifications he wants and the dimensions he stipulates it is the devil an' all to find. I have people seeking in all quarters and have now extended my search to Florence where there are some good pictures, but having naked figures in them will not answer—and his Lordship may well know that without nakedness no pictures can be found. Italian painters are given to nakedness as the sparks to fly upwards.' He was still searching for suitable paintings a year later and it was then, presumably, having failed to find any, that he turned to his drawing-master Laurent Pécheux for help and commissioned him to supply a pair of

canvases of the required size and shape and, most important, with the figures decently draped. Thus we find Pécheux painting an *Attilius Regulus* and a *Coriolanus* 'pour Mr. Adam de Londres . . . qui en avoit la commission de Milord Oppeton'. Pécheux does not give the date but they figure as Nos. 8 and 9 in his *Notes des Tableaux* which seems to have been arranged chronologically.¹⁶ The *Coriolanus* was certainly finished by 1761, since James Adam wrote to his brother Robert from Rome on the 4th April of that year saying that Pécheux's 'picture of Coriolanus at 40 zecchins is still to pay'.¹⁷ Unfortunately neither the *Regulus* nor the *Coriolanus* are now at Hopetoun House nor is there any further trace of them. A *Regulus* by Pécheux was, however, engraved by Marcenay de Ghuy¹⁸ in 1772 (No. 2) and it is tempting to associate this with the painting commissioned for Lord Hopetoun though this must remain problematical in the absence of further evidence. If the engraving does represent Pécheux's work at about 1760 or slightly earlier then he deserves a place alongside Gavin Hamilton as one of the Founding Fathers of the neoclassical movement in painting.

Having disposed of these commissions at Rome in the spring of 1757 Robert Adam proceeded north by way of Florence to Venice. In Florence he renewed his acquaintance with Ignazio Hugford and in Venice, or rather in Mogliano on the *terraferma*, he visited Consul Smith and admired his famous collection: 'as pretty a collection of pictures as I have ever seen', he wrote (6th July, 1757), 'not large pictures but small ones of great masters and very finely preserved'. He appears to have increased his stock of paintings by a few modern Venetians notably some Zuccarellis,¹⁹ and these may have been acquired through Smith. His main interest in Venice, however, was the Grimani Collection and he entered into a long and ultimately fruitless negotiation for a colossal statue of Marcus Agrippa and an unspecified picture. His offer of 300 zecchins was rejected and on leaving Venice he decided 'to wait patiently till God drives Grimani to the utmost extreme in poverty and want which, in His Infinite Mercy, He is very likely to do in a very few months hence'. A year later, when he was established in London, he reckoned the Agrippa worth £1,500 to £2,000 in England and wrote to Clériseau, whom he had left behind at Venice, instructing him to increase his offer of 300 zecchins by '20 or 30 more.' James Adam made a third attempt to buy it in 1760 when he was at Venice but again without success and the Agrippa remained at palazzo Grimani at S. Maria Formosa until 1862 when it was presented to the City. It now stands in the courtyard of the Museo Archeologico in the Piazzetta.

The difficulty in identifying today any of the paintings bought by Robert Adam in Italy suggests that they were mostly furniture pieces. Some indication of the type of paintings he acquired can be obtained from the catalogues of the various Adam sales, especially that held at Prestage's rooms in 1765. But since this and the other sales included paintings imported by James Adam as well as his elder brother they will be considered in the second part of this article which is devoted to James Adam's activities as an art-dealer in Italy.

Notes

¹ Percy Family Letters and Papers, at Alnwick Castle, Vol. 34 p. 29. by kind permission of the Duke of Northumberland, K.G.

² Clerk of Penicuik Papers, by kind permission of Sir John Clerk Bt. All quotations in this article are from this source unless otherwise cited. I have modernised the spelling and regularised the punctuation and capitalisation.

³ Jacques Bergé, Berger or Verger, 1693-1756, whose best known work, the fountain in Place du Grand Sablon at Brussels, had been commissioned by the British Ambassador, Sir Thomas Bruce, in 1751. A selection of his terracottas is now in the Brussels Museum.

⁴ For Piranesi's collection see *An Account of the Statues, Busts . . . at Ince. Collected by H.B.* (Liverpool 1803) p. 175; H. Focillon: *G. B. Piranesi* (Paris 1928) p. 275;

Hylton Thomas: *The Drawings of G. B. Piranesi* (London 1954) p. 14. For Cavaccepi's collection see G. Casanova: *Abhandlung über verschiedene alte Denkmäler der Kunst* (Leipzig 1771) p. 66.

⁵ Soane Museum, Adam Collection, Vol. 54 no. 28 in 4th series.

⁶ Guildhall Library, London, MSS.3070 SR.21.6.

⁷ The best account of Andrew Hay is given by Dennistoun, in his *Memoirs of Strange and Lumisden* (Edinburgh), Vol. I p. 33 and 63, who says that he had been 'instrumental in forming the collections of the Duke of Devonshire, the Houghton and others'.

⁸ Nothing appears to be known about the Ghezzi Collection except that the Krahe Collection (acquired by the Dusseldorf Academy in 1778) contained engravings which came from Ghezzi. (See Lugt: *Marques* Vol. I, 706). The Poussin drawings at Dusseldorf do not appear to share this provenance.

⁹ A St. Catherine by Guido, recorded by Malvasia in *Palazzo Colonna (Felsina Pittrice, 1678, II, p. 90)*, does not appear in the 1783 Colonna Catalogue, but it could hardly have been sold for so little as £20 in 1756. Waagen records a Guido of St. Catherine in Lord Feversham's collection (1857 Supplement p. 493) and this may have been the one bought by Robert Adam. (I am much indebted to Mr. Denis Mahon for his help over this problem).

¹⁰ For MacGowan see Lugt's *Marques* (1921) Vol. I p. 273. Dennistoun: *Memoirs of Strange and Lumisden* Vol. I p. 102, Vol. II pp. 157-239 T. Ashby: *Classical Review* Vol. XVIII (1904) pp. 70-75. *The Letters of William Shenstone* ed. M. Williams (1939) pp. 582, 595, 599 and 623. Robert Adam bought for him in Italy though he complained of the financial restrictions MacGowan imposed, saying (20th February, 1757): 'I am sorry John MacGowan has put it out of my power to execute any of those well chosen and judicious commission he sent me, by not allowing me to lay out £300 or £400 in place of £30 for them—as the collection of Roman sulphurs alone I paid 150 Roman crowns which is nearly the money he allows me for the whole. The medals and rings he wants will cost him double his sum and even for that can't be found. I have been in pursuit of an antique head for a ring these two years and had proffered 20 zecchins or ten guineas for a good one and never yet have met with it. He little knows how the English snap at these things and what prices they give for them. I saw some of Marc Antonio's prints of very middling impressions sold for 3, 4 and 5 zecchins apiece, which deterred me from dipping in such ruining negozio. There is only one merchant I know who has a great collection of that author who offers the whole for £140 sterling, which I declared I would never give for them. All the little things of small value he demands I shall endeavour to pick up for him. As to those of greater price I leave John and Jamie to execute as my authority is too much restricted. Clériseau observed that surely he had forgot a cypher at the end of the £30.' John and Jamie were of course his elder and younger brother who were then planning to make the Grand Tour when Robert returned to Edinburgh.

¹¹ Guildhall Library, London, MSS.3070 SR.21.6. He enclosed the 'Bills of Lading for the pictures' in a letter to Innes & Clerk of 27th March, 1756, but, alas, only the letter has been preserved. (Laing MSS. Edinburgh University Library)

¹² When the Duke of Bridgewater left Rome for London in 1755 Robert Adam reported that he had 'left orders for above a thousand pounds with his antiquarian who is to do nothing without my consent and approbation'. (24th August, 1755.) Writing to his sister Nelly on 22nd March, 1755, he mentioned that Lord Hopetoun 'had entrusted me entirely with his commissions'. In August 1755 he 'bespoke for him (Lord Hopetoun) six of the prettiest tables I ever saw, which are making here'. They cost 149 scudi and were made by 'Dinelli scarpellino'. In 1757 at Florence he spent £52 3s. 6d. on pictures commissioned by Lord Hopetoun for Armiton. They were left with 'Signor Ignazio Hugford, painter, to be forwarded to London'. No doubt they had been bought through Hugford, for whose activities as a dealer see my article 'The Hugfords of Florence' in *The Connoisseur* December 1955.

¹³ See Winckelmann's *Briefe* ed. Rehm & Diepolder (Berlin 1952) Vol. I p. 261.

¹⁴ In a letter to the agent of the King of Prussia, dated 1st February, 1756, Mengs mentioned that the English at Rome 'mi lasciano delle commissioni' and went on to describe how he would paint a Judgement of Paris. The King of Prussia appears to have contemplated ordering from him a Judgement of Paris and a Battle of the Lapiths and Centaurs. See *Opere di Antonio Raffaello Mengs*, ed. d'Azara e Fea (Rome 1787) pp. 368-369. A *Judgement of Paris* by Mengs is in the Hermitage, Leningrad, see Voss: *Malerei des Barock in Rom* (Berlin 1924) p. 425.

¹⁵ See my article 'Lord Brudenell and his Bear-Leader' in *English Miscellany* No. 9 (Rome 1958) p. 135.

¹⁶ See L. C. Bollea: *Lorenzo Pécheux* (Turin 1942) p. 393. Bollea reproduced a small oil-sketch for a Coriolanus, then in the collection of a Milanese descendant of Pécheux, and suggested (pp. 29-30) that this relates to the painting commissioned by Robert Adam for Lord Hopetoun. A finished drawing of the same composition, signed and dated 1812, was thought by Bollea to have been made from the oil-sketch (*op. cit. loc. cit.*). The drawing is plainly not a preliminary study for the oil-sketch.

¹⁷ James Adam goes on to say, in the same letter, that Pécheux 'asks for the two pictures of the deaths of Epaminondas and of Socrates 60 zecchins each, but if this is thought too dear he refers himself to Bob and therefore I should wish to have Bob's opinion before he begins them'. There is no further reference to these two paintings in the Adam correspondence. Many years later, in the 1790's, Pécheux executed *Death of Epaminondas* for Victor Emmanuel III for which the sketch is now in the Chambéry Museum (No. 160). See Bollea *op. cit.* pp. 307 and 478.

¹⁸ See Le Blanc: *Manuel de l'amateur d'estampes*, Vol. II pp. 599-600. Audin & Vial in their *Dictionnaire des artistes Lyonnais* (Paris 1918/19) p. 90 indicate that both the *Regulus* and *Coriolanus* were engraved but later say that Marcenay de Ghuy engraved another pair, viz. a *Return* and a *Captivity of Regulus*.

¹⁹ In a letter to his brother James of 22nd August, 1758, Robert refers to 'all my Zuccarellis'.

1. Bust of Carlo Cerri by Filippo della Valle, c. 1728. Gesù, Rome. Probably the first independent work the sculptor executed in Rome.

Filippo della Valle

BY HUGH HONOUR



EARLY fifty years ago Marcel Reymond remarked that 'Philippe Della Valle mérite d'être étudié comme l'artiste le plus représentatif de l'art du XVIIIe siècle'.¹ And it is hardly surprising that such a remark should have been made by a Frenchman, for Filippo della Valle's works have an easy grace and sensitive elegance to be paralleled most closely in French eighteenth-century sculpture. In the few books that treat of Roman sculpture in the eighteenth century he has, however, been overshadowed by his more exuberant contemporary, Pietro Bracci, about whom so much more is known. The modern literature on Filippo della Valle is small² and it is hoped that the present account of *œuvre* will help to re-establish him in the position of 'uno degli Scultori più accreditati del Secolo nostro'—one of the most esteemed sculptors of our century—as a contemporary called him.³ The publication of some hitherto unnoticed works and of two early manuscript biographies of the sculptor, by Niccolò Gabburri and Francesco Baldinucci both of whom appear to have known him personally, may serve to amplify our knowledge of his career.⁴

Filippo della Valle was born at Florence in 1698 and died at Rome in 1768.⁵ He was trained in the studio of his uncle, Giovanni Battista Foggini, who was responsible for the artistic education of so many eighteenth-century sculptors. In his early years he is said to have spent much of his time in drawing and modelling from the antique marbles in the Grand Ducal and private collections at Florence. He must also have assisted Foggini who, with his major works of sculpture completed, was then, in the 1710's, practising mainly as an architect, enriching churches with lavish baroque altars and choir galleries which called for the co-operation of a large team of carvers and modelers. Della Valle seems to have quickly made his mark as an artist of promise and before 1722 he had attracted the attention

of Gabburri, the leading Florentine connoisseur of the day, who acquired from the young sculptor a black chalk drawing of a bacchanalian scene which was, he said 'terminato a perfezione'.⁶ In 1725, on the death of Foggini, della Valle left Florence for Rome where he married in 1734 and spent the rest of his life.

Soon after his arrival in Rome, Filippo della Valle had his first encounter with the sculptor who was destined to be his principal rival, Pietro Bracci. Both artists, who were about the same age, entered the sculpture competition at the Accademia di S. Luca in 1725, submitting terracotta reliefs of the prescribed subject—*Josiah King of Judah giving Money for the Temple*—and both were awarded first prizes, though Bracci's more whole-heartedly Roman work won slightly more praise (Cat. No. 20). Della Valle then joined the studio of one of the adjudicators in the competition, Camillo Rusconi whom Wleughels, the director of the French Academy, regarded as 'le plus habile sculpteur qui soit dans l'Italie'.⁷ Rusconi had recently completed his last major work, the monument to Gregory XIII, and while della Valle was with him produced only the relief of St. Francis da Regis for the Descalzar Reales at Madrid, the monument to Alessandro Sobieski in S. Maria della Concezione and the model for the St. Ignatius in St. Peter's which was later transposed into marble by Giuseppe Rusconi.⁸ On Camillo Rusconi's death in 1728, della Valle set up a studio of his own. His first independent work appears to have been the bust of Carlo Cerri (No. 1; Cat. No. 2) in the Gesù.

In 1729 Filippo della Valle showed a marble figure of a sleeping child at the exhibition of the Florentine academy (Cat. No. 32). As it was unusual for any artists other than those resident in Florence to lend works to these exhibitions, della Valle may have returned to his native city at this period. If so, the election of the Corsini Pope, Clement XII, next year would probably have

drawn him back to Rome where he was certainly established in 1732 when he dated a drawing for a figure in his relief for S. Giovanni in Laterano (Cat. No. 7).⁹ This relief was the first of a series of commissions which he executed for Clement XII and his nephew, Cardinal Neri Corsini, who acted as artistic adviser throughout the pontificate and continued to patronise della Valle after the Pope's death (Cat. No. 5). For them he carved the statue of Temperance in the Corsini chapel at the Lateran (Cat. No. 8), and a relief for the new façade of S. Giovanni de' Fiorentini (Cat. No. 4), in both instances under the architectural direction of the Florentine Alessandro Galilei. He also worked with the other notable Florentine architect in Rome, Ferdinando Fuga, providing a statue and a relief for the new façade of S. Maria Maggiore, and trophies for the Palazzo della Consulta, and collaborating with him on the design for the monument to Innocent XII (Cat. Nos. 12, 16 & 23). It may have been through this channel that he obtained the commission for the very elaborate monument to Sir Thomas Dereham (No. 7; Cat. No. 18), an Anglo-Florentine and a friend of the Pope and his nephew.¹⁰ During this first decade of his active career he also contributed to the vast collection of Italian sculpture in the basilica at Mafra in Portugal (No. 3; Cat. No. 31).

The Papacy of Clement XII (1730-40) had been a St. Martin's Summer of patronage for sculptors in Rome. The next decade was less profitable, but Filippo della Valle, his reputation now firmly established, was kept busy. His principal works were the monument to Innocent XII, completed in 1746, and his large relief of the *Annunciation* of 1750 in S. Ignazio (No. 9; Cat. No. 9). He also carved a statue of St. John of God for St. Peter's (Cat. No. 15) but his other works were on a more modest scale. In the 1750's patronage dwindled still further,¹¹ and during the last eighteen years of his life della Valle appears to have fulfilled

only two important commissions: the statue of St. Teresa in St. Peter's and the allegories on the Trevi fountain (No. 6; Cat. Nos. 17 & 21). During this period he served twice as Prince of the Academy of St. Luke, in 1752 and 1760.¹² But there is no reason to suppose that his chisel lay idle. The most profitable source of patronage for all artists in Rome was now provided not by the Pope and the patrician families but by the grand tourists, especially the English who flocked to Rome, eager to acquire antique statues or copies of them. For this market, Filippo della Valle is known to have carved five statues and a bust and it is likely that he fabricated other such works.

He is first recorded copying an antique statue in 1740 when he carved the figure of Pudicity (or Livia with the attributes of Pudicity) for the monument to Lady Walpole in Westminster Abbey (No. 8; Cat. No. 27). In 1750 he carved statues of Germanicus and Flora which are now at Wentworth Woodhouse in Yorkshire, and in the 1760's he was providing similar copies for the Adam brothers (Cat. Nos. 28, 29 & 37). Since they were usually reductions or enlargements of the original statues, these copies demanded a nice appreciation of classical proportions as well as a very high standard of technical proficiency. The demand for them was certainly symptomatic of the movement towards neo-classicism, but it reflected the taste of the patron rather than the artist whose other works seldom showed any anti-roccoco leanings. Filippo della Valle's *Flora* at Wentworth Woodhouse reveals that he was an expert copyist. But one has only to compare it with his relief in S. Ignazio, executed at about the same time, to see how little influence his work in this genre had on his original productions (Nos. 9 & 10).

Filippo della Valle has occasionally been claimed as a harbinger of the neo-classical style. Yet a close examination of his works demonstrates that he never departed from the late baroque

¹ See A. de Carvalho: *A Escultura em Mafra*, 1956, p. 39.

² The fundamental article is that by V. Moschini in *L'Arte*, XXVIII (1925), pp. 177 ff. A useful but undocumented list of the works in Rome was included by A. Riccoboni in: *Roma nell' arte. La scultura nell' evo moderno*, Rome, 1942, pp. 288-291.
³ *Serie degli Uomini i Più Illustri . . .*, Florence, 1775, vol. xii, p. 74.
⁴ The earlier appears to be that which Francesco Baldinucci (the son of Filippo Baldinucci) appended to his life of Camillo Rusconi in *Vite di Pittori*, vol. i, f.70 v. (Biblioteca Nazionale Centrale, Florence, MSS. Palat. 565). The life of della Valle is in different ink from that of Rusconi and may be slightly later but probably dates from the early 1730's. The text is as follows:

'Si è altresì sotto la scuola di questo valente Professore, perfezionato il Giovane Filippo della Valle nostro Fiorentino, il quale dopo essere stato bene instruito nell' arte della Scultura in Firenze da Gio. Batista Foggini suo zio, dopo la morte di lui introdotto sotto gl' insegnamenti guida del nostro Cammillo ne ha ricavato molta reputazione e profitto di chi ne fanno veridea testimonianza molte opere che ha fatto sopradire; fra la quali molta lode anno avuta il ritratto in marmo di Monsig. Carlo Cerri degnissimo Auditore della Sacra Ruola Romana (wanting) nella Chiesa del Gesù di Roma e in oltre un gruppo al naturale di due Putti figurati per Amore e Psiche sedente sopra uno scoglio i quali fra di loro baciano; Una bellissima Immagine di Nostra Donna in terra cotta fatta per suo studio e conservata appresso di se, un altro gruppo di tre puttini similmente in terra cotta scherzanti fra una e pampane con mascherette e animali denotanti un Baccanalino donato da esso al tante volte nominato Cav.le. Fran.co. Maria Gaburri dal quale vien custodito come cosa rara con somma cura e gelosia. E mentre io scrivo sta facendo in marmo il ritratto del Monsu Robinson gentiluomo Inghilrese, il che fa sperare che sia un di per divenire questo novello Artefice un Professore niente inferiore a più rinomati Maestri che fioriscono in questa, e fiorirono nella passata età.'

Francesco Maria Niccolò Gabburri's life of the sculptor is in his *Vite*, p. 955 (Biblioteca Nazionale Centrale, Florence, MSS. Palat. 1377-81). It was written between 1734 and 1737. The text is as follows: 'Filippo della Valle Cittadino e scultor Fiorentino nato in Firenze. Scolare di Gio. Batista Foggini suo Zio. Studio indefessamente nella prima sua gioventù, senza perdonare a fatica verana. Disegnò e modellò tutte le più belle statue che sono nella Real Galleria di Toscana e quelle eziandio più singolare sparse in gran numero per la Città di Firenze. L'anno (wanting) andato a Roma, stette nello studio e sotto la direzione del celebre Cammillo Rusconi. Dopo la morte di questo maestro aperse studio sopra di se, ed in questo tempo ha fatto diverse statue che l'anzi fatto conoscere e distinguere per Professore già Maestro e perfetto benché sia ancora in età giovanile. Ha mandato due statue in Portogallo di marmo per la nuova chiesa di Mafara, a concorrenza di altri scultori di Roma, di Firenze, di Genova e di altre Città. Fece il Ritratto del Sig. Robinson Inglese in marmo, somigliantissimo che lo mando in Inghilterra, siccome ancora due Angeli di Stucco alla cupola di S. Martina in Roma a concorrenza del

Maini che fece gli altri due nel 4 angoli della sudetta Cupola. Ha lavorato in marmo alcune statue per S. Giovanni Laterano. Nel 1734 si accesso in Roma con una onesta e civile Fanciulla e qui la stabilità la sua dimora, venendo riputato e stimato per quel gran valentuomo che egli è. Ha fatto un gruppo al Naturale di Amore e Psiche e da se medesimo L'ha disegnato e intagliato in Rame con perfettissimo gusto ed è stato talmente stimato e riscotto per verità una carta si bella che sembra che il Valle sia stato sempre applicato all' Intaglio. Fu ascritto tra gli Accademici di merito nel Accademia di S. Luca di Roma.'

⁵ His dates of birth and death are difficult to establish. A note by M. Oretti in *Aggiunta Di molti Professori di Pittura, Scultura e Architettura . . . non nominati dall' Orlandi . . .* pt. ix, p. 40 (Biblioteca Comunale, Bologna, MSS. B.140), written 1771/2, states that he was born in Florence on the 26th December, 1698. The year 1698 is also given in the *Serie degli uomini i più illustri*, loc. cit., but in the *Abecedario* published as a supplement to this work in 1776 (p. 1318), he is said to have died in 1770 at the age of 77. G. Bottari, in a footnote to a letter (G. Bottari and S. Ticozzi: *Raccolta di Lettere*, Milan, 1822, vol. vi, p. 174) states that he died 'questo anno, 1768 ai 29 d'aprile, d'anni 72'. The epitaph on his monument in S. Susanna, Rome, gives no dates of birth or death.

⁶ G. Campori: *Raccolta di Cataloghi ed Inventarii Inediti*, Modena, 1870, p. 568; Gabburri made the inventory of his collection in 1722. Gabburri also owned a portrait of Filippo della Valle which he lent to the exhibition at the SS. Annunziata in 1737, c.f.: *Nota de' Quadri Che sono esposti per la festa di S. Luca*, Florence, 1737, p. 53.

⁷ A de Montaiglon and J. Guiffrey: *Correspondance des Directeurs de L'Académie de France à Rome*, Paris, 1797, vol. vii, p. 297; the letter is dated 31st October, 1726.

⁸ Filippo della Valle mentions these three works in his letter to Mgr. Bottari about Rusconi: G. Bottari and S. Ticozzi: *op. cit.* vol. ii, p. 320-1.

⁹ The letter mentioned in footnote 8 is also dated from Rome, 10th January, 1732.

¹⁰ The best account of Sir Thomas Dereham is in *Norfolk Archaeology*, vol. xviii, 1914; I am grateful to Mr. Francis Hawcroft for this reference. Dereham appears to have been living at Florence in 1724, when he lent a painting by Francesco Trevisani to the exhibition at the SS. Annunziata (*Nota de' Quadri . . .*, 1724, p. 20), but spent his last years in Rome.

¹¹ Lord Malton writing to his father from Rome in 1750 remarked of some statues he had commissioned: 'I have been obliged to take up £200 to advance the others money which is scarce here, the People so poor, that for so large a work as these that if one did not advance money, the Greatest Sculptor here would starve before it was finished'. (Wentworth Woodhouse papers, M.2 Correspondence book, pt. ii, p. 536). Filippo della Valle was in fact employed on this very commission: see Catalogue No. 29.

¹² M. Missirini: *Memorie per servire alla storia della Romana Accademia di S. Luca*, Rome, 1823, p. 235.

tradition in which he was trained. Indeed, his *œuvre* shows remarkably little development of any kind. For instance, the *Temperance* which he carved for the Corsini chapel in about 1733 and the figure of *Fecundity* of 1760 on the Trevi Fountain are so close in style that they might well be supposed to date from the same year. Both reveal the influence of Rusconi's *Temperance* in S. Ignazio and, more distantly, Duquesnoy's famous St. Susanna. Rusconi's influence is apparent in nearly all his work, though most obviously in these figures, the St. Jerome at Mafra (which borrows elements from the St. Matthew and St. Andrew in the Lateran), and the late St. Teresa of 1754 which exactly reproduces the posture of the St. John the Evangelist of 1711 in the Lateran. In 1732 he remarked on the many lessons he had learned from Rusconi 'si in voce e si dalli esemplari delle sue opere'.¹³ And he was to remain true to his master's style, only slightly lightening and sweetening it to suit the taste of the mid-century.

The student of Filippo della Valle is bound to compare him with his better-known rival, Pietro Bracci, for the two sculptors worked side by side for some forty years, often contributing to the same project. The differences between them were already marked in the reliefs they submitted for the Academy competition of 1725: where Bracci was bold and exuberant, della Valle was calm and restrained. Bracci was probably the better portraitist and his busts have great liveliness though they sometimes verge on the border of caricature while della Valle's tend to be lacking in expression. In their larger works, Filippo della Valle reveals a greater tenderness and sensitivity, Bracci a greater vitality. Bracci strove to produce *mouvementé* effects, even at the expense of stability, where della Valle's statues are more substantial and less lively. This contrast is particularly apparent on the Trevi fountain where Bracci's Neptune perches somewhat precariously on his shell between della Valle's solid, motionless allegories. But these differences are of personality rather than style and the two artists are closer together than their greater predecessors, Bernini and Algardi, from whom they respectively derive. Both sacrificed the grandeurs of the High Baroque to a demand for charm and elegance and they continued Rusconi's work of converting the papal tomb from an hieratic image of the Vicar of Christ attended by allegories to an intimate conversation piece between the Pope and two Roman ladies. It is interesting to note that although Bracci restored antique sculptures and della Valle copied them, neither seems to have learnt from this work more than had the Roman sculptors of the foregoing century. The unquestioned leaders of the school, they had few rivals of any importance except the somewhat ponderous Milanese, G. B. Maini (also a pupil of Rusconi). For a brief period, however, between 1736 and 1746, a notable French sculptor, Michelangelo Slodtz was active in Rome.¹⁴ He and Filippo della Valle contributed to a chapel in S. Maria della Scala and each carved a statue for St. Peter's in the 'forties. This encounter may have encouraged della Valle to give a greater air of sophistication to his work, but his *Annunciation* relief shows how little he understood of French rococo elegance and simplicity. Such French elements as are apparent in his work could as easily derive from sculptors like Le Gros and Monnot as from his contemporaries in France.

¹³ G. Bottari and S. Ticozzi: *op. cit.*, vol. ii, p. 311.

¹⁴ See: *Dedalo*, Anno XI, (1930/1) p. 386 ff. Slodtz is sometimes said to have carved his relief for S. Maria della Scala in 1728 but this is hardly possible since he arrived at Rome to join the French Academy only in that year. Pensionnaires at the Academy were strictly forbidden to undertake any commissions in Rome. Not until 1736, when he left the Academy, did Slodtz enter into the artistic life of the city.

¹⁵ R. Wittkower: *Art and Architecture in Italy 1600 to 1750*, London, 1958, p. 291.



Professor Wittkower has justly remarked that Filippo della Valle is 'certainly one of the most attractive and poetical sculptors of the Roman eighteenth century'.¹⁵ An admirable craftsman, he carved with a sensitivity which is hard to match in the work of his Italian contemporaries. The statue at Mafra reveals that he could successfully essay the grand manner, but he was probably happier in more intimate works and some of his large figures have a delicate charm which may be thought inappropriate to their scale. The bozzetto for the Corsini chapel, *Temperance* (No. 2), for instance, seems a more satisfactory work of art than the life-sized marble version. For this reason, his relief of *Christ Lamented by Angels* (No. 7; Cat. No. 30) must rank high among his productions. An artist of a remarkably unadventurous spirit, he stands at the end of a movement and is, with Bracci, one of the last important sculptors of the Roman baroque school. Before he died Gavin Hamilton had painted the first of his great neoclassical machines, Mengs had depicted a new Parnassus on the ceiling of the Villa Albani and, in Venice, the young Antonio Canova had begun his apprenticeship.



3



4

2. Terracotta bozzetto for the statue of *Temperance* in S. Giovanni in Laterano, by Filippo della Valle, 1732-4. Reproduced by kind permission of Count Antoine Seilern, London.

3. St. Jerome, detail of the heroic scale statue by Filippo della Valle, 1733. The Basilica of Mafra, Portugal.

4. Terracotta bozzetto for the St. Jerome at Mafra. Palacio Nacional de Mafra.

CATALOGUE OF WORKS

The following catalogue is arranged in geographical order, but *terracotta bozzetti* are listed under the finished works with which they are connected. The earliest references to the various works are given in the bibliographies. V. Moschini mentions most of Filippo della Valle's works in Rome but I have quoted his article only when he provides documentation. All works are in marble unless otherwise stated.

Works in Italy.

ROME

1. SS. Apostoli. Monument to Maria Clementina Sobieski, the wife of James Stuart, the Old Pretender. Maria Clementina died in January, 1735, and the decision to erect this monument was taken two years later. Another monument to her memory, by Pietro Bracci, was erected in St. Peter's in 1739.

Bibl.: *Roma Antica e Moderna*, Rome, 1750, vol. ii, pp. 271-2.

2. Gesù. Bust of Carlo Cerri who died in 1726 (No. 1). The attribution to della Valle, given in contemporary guidebooks, was not accepted by Moschini but is confirmed by F. Baldinucci (see footnote 4). The bust was probably executed in 1728 after della Valle had set up his own studio.

Bibl.: Baldinucci: *op. cit.*; *Roma Antica e Moderna*, vol. i, p. 542.

3. S. Giovanni de' Fiorentini. Monument to Girolamo Samminiati who died in 1733.

Bibl.: *Roma Antica e Moderna*, vol. ii, p. 60.

4. S. Giovanni de' Fiorentini. *St. John Preaching*, low relief on the façade. One of four reliefs inserted in the façade of the church which was built by Alessandro Galilei, 1733-4.

Bibl.: E. Rufini: *S. Giovanni de' Fiorentini*, Rome, 1957, p. 34.

4a. Museo di Palazzo Venezia, Rome. Terracotta bozzetto for No. 4 (20 x 21 cm.).

Bibl.: A. Santangelo: *Museo di Palazzo Venezia: Catalogo della Scultura*, Rome, 1954, p. 89 (with full bibliography).

5. S. Giovanni de' Fiorentini. Reclining figures of *Charity* and *Strength* on the tympanum of the main door in the façade. These figures were given to the church in 1749 by Cardinal Neri Corsini, the nephew of Clement XII.

Bibl.: E. Rufini: *op. cit.* p. 34.

6. S. Giovanni de' Fiorentini. Monument to Clement XII. Set up in 1750 as a memorial to the Pope responsible for building the façade of the church. Titi states that the architectural setting was designed by F. Fuga.

Bibl.: F. Titi: *Descrizione delle Pitture, Sculture . . . in Roma*, Rome 1763, p. 11; Moschini: *op. cit.* p. 186; E. Rufini: *op. cit.* p. 47.

7. S. Giovanni in Laterano. *The Martyrdom of St. John the Baptist*, low relief above the statue of Constantine in the Portico. A red chalk drawing for the figure of St. John in the Uffizi (Coll. Santarelli 5696) is inscribed on the verso: *Filippo della Valle Scultore Fiorentino faceva in Roma l'anno 1732*. This suggests that the relief was begun before Pietro Bracci's *St. John Before Herod* of 1734 in the same portico.

Bibl.: Moschini: *op. cit.* p. 181; C. Gradara: *Pietro Bracci*, Milan-Rome, 1920, p. 100.

8. S. Giovanni in Laterano. *Temperance*, statue in the Corsini chapel. Pietro Bracci's low relief in this chapel was executed in 1732 and it therefore seems probable that this statue dates from the same year or possibly 1733.

Bibl.: *Roma Antica e Moderna*, vol. ii, p. 442; C. Gradara: *op. cit.* p. 98.

8a. Collection of Count Antoine Seilern, London. Bozzetto for No. 8 (2). This highly finished model (60 cm. high) corresponds closely with the marble. I am indebted to Mr. Roger Hinks for informing me about this bozzetto and to Count Seilern for permitting me to examine and publish it.

9. S. Ignazio. *The Annunciation*, high relief. The 1750 edition of *Roma Antica e Moderna* records that this is 'invenzione e scultura di Filippo della Valle'. A print of the relief engraved by A. Falldoni after T. Solari is inscribed: *Exculpta opere anaglypho a Filippo da Valle Florentino anno 1750*. Two bozzetti recently acquired by the Victoria and Albert Museum may be connected with this commission but do not appear to be by della Valle. Bracci was responsible for two angels on the balustrade in front of the relief and for the two statues in stucco above it.

Bibl.: *Roma Antica e Moderna*, vol. i, p. 512; C. Gradara: *op. cit.*

10. SS. Luca e Martina. St. Matthew and St. Mark, stucco low reliefs in the squinches of the cupola. These seem to be the reliefs somewhat inaccurately described by Gabburri who attributed the other two to Maini. They were probably executed in the mid-1730's.

Bibl.: Gabburri: *op. cit.*

5. Monument to Sir Thomas Dereham by Filippo della Valle, 1739. In the chapel of the English College in Rome (S. Tommaso degli Inglesi). Reproduced by kind permission of the Rector.

6. St. Teresa, by Filippo della Valle, 1754. St. Peter's, Rome.

7. *The Dead Christ Lamented by Angels*, marble low relief signed by Filippo della Valle, c. 1750. Musée Borély, Marseilles.



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6

10a. Accademia di S. Luca. Terracotta bozzetto of St. Mark for No. 10. *Bibl.*: Moschini: *op. cit.* p. 188.

11. S. Luigi dei Francesi. A Doctor of the Church, probably St. Jerome, high relief beneath the cupola. The 1750 edition of *Roma Antica e Moderna* states that the cupola 'sara ornato di statue'; the redecoration of the choir was finished by 3rd April, 1754. According to Chracas the other statues were modelled by G. B. Maini, 'Monsu Gilè' (N. F. Gillet) and 'Monsu Scial' (Simon Challes). Gillet and Challes left Rome in March, 1752.

Bibl.: *Roma Antica e Moderna*, vol. i, p. 512; A. de Montaiglon and J. Guiffrey: *op. cit.* vol. x, p. 244; Moschini: *op. cit.* p. 187.

12. S. Maria Maggiore. The Holy Spirit, low relief on the *loggia della benedizione* and the statue of the Blessed Nicola Albergatti, above the first order at the right hand end of the façade. These works were executed between 1740 and 1743.

Bibl.: *Roma Antica e Moderna*, vol. ii, p. 530; G. Matthiae: *Ferdinando Fuga*, Rome, p. 75.

13. S. Maria della Scala. *St. Teresa in Glory*, low relief, and two cherubs supporting the architrave of the altar in the same chapel. F. della Valle and M. Slodtz both contributed to the decoration of this chapel which is often said to have been executed in 1728. But as Slodtz was a pensionnaire at the French Academy from 1728 to 1736 this date cannot be accepted. Gabburri records that the Antwerp sculptor J. F. Janssens who assisted Slodtz had carved 'un Basso rilievo con due putti in marmo per i PP delle Scale nella loro Chiesa' before 1739 and this may have been for the chapel of S. Teresa. The chapel seems to have been completed only shortly before October 1745, when the Pope visited it and the *Diario Ordinario* of Chracas printed a description of it. The chapel was designed by Giuseppe Pannini.

Bibl.: Gabburri, *op. cit.* p. 1472; *Diario Ordinario*, 16th and 23rd October, 1745; *Roma Antica e Moderna*, vol. i, pp. 171-2; *Dedalo Anno XI* pp. 386-8.

14. S. Maria in Trastevere. Monument to Cardinal Pietro Corradini who died 1743. *Roma Antica e Moderna* states that the monument was designed by Ceroti, but Titi corrects this stating that it was 'fatto da Filippo della Valle scultore, che fece il disegno di questo deposito', adding a note: 'E non Francesco Ceroti puramente scarpellino egregio nel suo mestiero'. *Bibl.*: *Roma Antica e Moderna*, vol. i, p. 178; F. Titi: *op. cit.* p. 44.

15. S. Pietro in Vaticano. Statue of St. John of God. A print mentioned by Moschini reveals that this work was finished in 1744. C. G. Ratti claimed that the Genoese painter Pietro Bianchi provided the sculptor with the design for the figure.

Bibl.: C. G. Ratti: *Della Vite de' Pittori, Scultori . . .*, 1769, p. 303; Moschini: *op. cit.* p. 183.

16. S. Pietro in Vaticano. Monument to Innocent XII. Executed on a design by Ferdinando Fuga and completed in 1746.

Bibl.: Titi: *op. cit.* p. 10; G. Matthiae: *op. cit.* p. 80.

16a. Rhode Island School of Design, Providence, U.S.A. Terracotta bozzetto, possibly for the figure of Justice on No. 16. Associated by Brinckmann with the statue of *Temperance* in the Lateran (8). Moschini stated that terracottas of the lateral figures were in the Oratorio dei Sacconi Rossi on the Island of S. Bartolomeo. I am indebted to Mr. Anthony Clark for information about this work.

Bibl.: A. E. Brinckmann: *Barock Bozzetti*, Frankfurt A/M, 1923, vol. i, p. 154; Moschini: *op. cit.* p. 184.

17. S. Pietro in Vaticano. Statue of St. Teresa. Executed in 1754. *Bibl.*: Moschini: *op. cit.* p. 189.

18. S. Tommaso degli Inglesi. Monument to Sir Thomas Dereham who died in 1739 (No. 5).

Bibl.: *Roma Antica e Moderna*, vol. i, p. 623.



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19. Convento delle Oblate in Via del Mare. St. Francesca Romana and the Angel, high relief on the façade.

Bibl.: A. Riccoboni: *op. cit.* p. 291.

ROME — Secular buildings.

20. Accademia di S. Luca. *Josiah King of Judah Giving Money for the Temple* (II Kings, 22), low relief in terracotta. With this relief F. della Valle tied with Bracci for the first prize in the first class of the sculpture competition at the Academy in 1725.

Bibl.: V. Golzio: *Le Terrecotte della R. Accademia di S. Luca*, Rome, 1933, p. 14.

21. Fontana di Trevi. Statues of *Fecundity* and *Health*. These statues were first noticed in the 1760 edition of the *Mercurio Errante*, before Bracci's central figure had been set up.

Bibl.: *Il Mercurio Errante*, Rome, 1760.

21a. Museo di Palazzo Venezia, Roma. Terracotta bozzetto for the statue of *Fecundity* (32.5 cm. high).

Bibl.: A. Santangelo: *op. cit.* p. 87.

22. Fonte di Marforio, Campidoglio. Bust of Clement XII. The bust, which may have been carved after the Pope's death, was added to the Fonte di Marforio in 1818. It is badly weathered.

Bibl.: *Il Settecento a Roma* (exhibition catalogue), Rome, 1959, p. 95.

23. Palazzo della Consulta. Trophies over the lateral doors in the façade. The façade was built to the design of F. Fuga, 1732-7. *Roma Antica e Moderna* credits della Valle not only with the trophies but also with the allegories over the central door. These figures were, however, inserted as an afterthought in 1739 and appear to be by G. B. Maini.

Bibl.: *Roma Antica e Moderna*, vol. ii, p. 626; G. Matthiae: *op. cit.* p. 71; L. Bianchi: *Disegni di Ferdinando Fuga* (exhibition catalogue), Rome, 1955, pp. 33-5.

ROME — Private Collection.

24. A Munoz Collection. Bust of a man inscribed: *PHIL. DE VALLE FLO. F. ROME. A. MDCCXLVII*. The sitter has not been identified.

Bibl.: *Il Settecento a Roma*, p. 95.

SIENA.

25. Cattedrale. *The Visitation*, low relief in Capella Chigi. One of four reliefs executed for this chapel in 1748: the others are by Carlo Marchionni, Pietro Bracci and G. B. Maini.

Bibl.: V. Golzio: *Documenti Artistici sul Seicento nell' Archivio Chigi*, Rome, 1939, p. 85.

25a. Chigi Collection, Rome. Terracotta bozzetto for No. 25 inscribed: *Phil. de Valle flor. fac. Romae A. 1748*.

Bibl.: Moschini: *op. cit.* p. 185.

SIRACUSA

26. Cattedrale. *The Last Supper*, low relief on the front of the high altar. Della Valle was paid for this work on 1st November, 1763.

Bibl.: G. Agnello in *L'Arte Sacra*, IV, 1927, Fasc. v, pp. 3-15.

Works in Other Countries.

ENGLAND — LONDON

27. Westminster Abbey. Monument to Lady Walpole, the first wife of Sir Robert Walpole, who died in 1737. Horace Walpole, the younger son of Sir Robert and Lady Walpole, appears to have commissioned this statue from Filippo della Valle when he was in Rome in 1740; it is a copy of an antique statue, known variously as *Pudicity* and *Livia*, then in the Mattei Collection and now in the Vatican (S. Reinach: *Répertoire de la Statuaire*, vol. i, p. 447, no. 1). On the 26th November, 1741, Horace Walpole wrote to Horace Mann remarking 'I beg to know if you have never heard any-



8



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thing from Parker about my statue; it was to have been finished last June'. The statue reached England in 1743, and on the 14th August Walpole told Mann that he was a little disappointed with it: 'the face is not so broad as my nail, and has not the turn of the antique. Indeed, La Valle has done the drapery well, but I can't pardon him the head'. In 1748 the Westminster Abbey authorities granted permission for the statue to be set up and it was finally placed on a simple plinth, carved by Rysbrack, in the south aisle of the Henry VII chapel in 1754. Walpole later mentioned that the statue had been ordered from 'Valory at Rome'.

Bibl.: Horace Walpole: *Correspondence* (ed. W. S. Lewis), Yale; Letters to Mann vol. i, pp. 212, 317.

28. Syon House. Two statues, copies after the antique. James Adam, writing to his sister Nelly from Rome, 15th January, 1763, remarked: 'I would gladly know if any of those things that are finished for my Lord Northumberland should be sent now... there are the two statues by Valle...'. Although there is no later reference to the statues, they were probably sent to England. No original works that can be attributed to F. della Valle are now in the possession of the Duke of Northumberland but at Syon there are six statues (a copy of Michelangelo's *Bacchus* and five copies after the antique) in the dining room which was decorated by Robert Adam c.1762. One of these, the copy of a *Ceres*, is signed by Bartolomeo Cavaceppi. The Adam correspondence reveals that another figure, presumably the enlarged copy of the Uffizi *Apollo*, was carved by F. Harwood at Florence. A letter in the Northumberland archives, dated 10th July, 1761, shows that Joseph Wilton was responsible for the copy after Michelangelo. Of the three remaining figures, a *Muse*, *Diana* and *Flora*, two are probably by della Valle. Attributions are hardly possible, but it is tempting to assume that one of his figures was the *Flora* of which he had already executed a copy for Wentworth Woodhouse.

Bibl.: Extracts from the Adam correspondence in the Clerk of Penicuik and Northumberland papers, kindly communicated to me by Mr. John Fleming.

29. Wentworth Woodhouse, Yorkshire. Copies of the Capitoline *Flora* (Reinach, i, 216) and the Louvre *Germanicus* (Reinach i, 161) inscribed *Phil. Valle F* and *F. Vale. F.*, executed 1750.

Bibl.: *The Connoisseur*, 1958, vol. cxli, p. 224.

FRANCE

30. Marseilles, Musée Borély. *The Dead Christ Lamented by Angels*, low relief inscribed: *FILIPPO VALLE FACIEBAT ROMA*. This relief was incorporated in the decoration of the chapel in the Château de Borély early in the nineteenth century. Unfortunately there is no record as to where or when it was acquired. It shows close similarities with the S. Ignazio *Annunciation* and may therefore date from the 1750's.

Bibl.: *Gazette des Beaux Arts*, 1860, vol. vi, p. 159.

PORUGAL

31. Mafra, the Basilica. Statue of St. Jerome inscribed: *Philipus d'Valle Florentino, 1733 Roma*. Gabburri, who is not always reliable in his account of the sculpture at Mafra, states that della Valle provided two statues for the church, but only one is signed. M. Ayres de Carvalho has very tentatively suggested that an unsigned figure of the Guardian Angel of the Realm may be by della Valle, but the statue of St. John of Matha, ascribed to Bracci, seems nearer in style. The same author, to whom I am deeply indebted for information about the sculpture at Mafra, informs me that a painted wood copy of the St. Jerome, presumably by a Portuguese sculptor, is in the Cathedral at Braga. He has also told me of No. 31a (below).

Bibl.: Ayres de Carvalho: *A Escultura em Mafra*, 1956, p. 17.

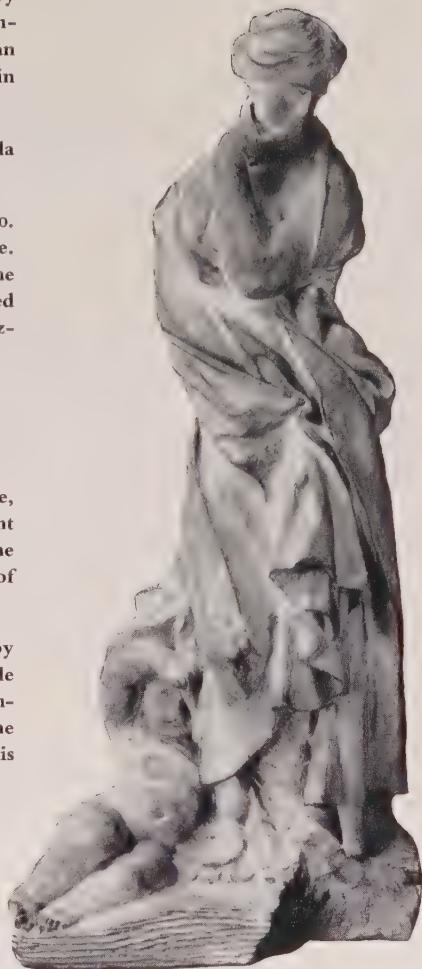


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8. Monument to Lady Walpole by Filippo della Valle, 1740-2. Westminster Abbey. The figure is copied from an antique statue of Pudicity formerly in the Mattei Collection, Rome.

9. The Annunciation by Filippo della Valle, 1750. S. Ignazio, Rome.

10. Flora, by Filippo della Valle, 1750. Wentworth Woodhouse, Yorkshire. A copy of an antique statue in the Capitoline Museum, Rome. Reproduced by kind permission of the Earl Fitzwilliam.



11

11. Bozzetto by Filippo della Valle, probably for a figure on his monument to Innocent XII in St. Peter's. The Museum of Art, Rhode Island School of Design, U.S.A.

12. Cupid and Psyche, an etching by Filippo della Valle of a life-sized marble group which he carved for the Florentine connoisseur, N. Gabburri. The present whereabouts of the marble is unknown.

12



31a. Mafra, Museum. Terracotta bozzetto for No. 31 (4).

Whereabouts Unknown.

32. Marble figure of a sleeping putto. Described in the catalogue of the exhibition held at the SS. Annunziata at Florence in 1729 as 'Un putto che dorme di Marmo del Sig. Filippo della Valle'.

Bibl.: *Nota de' Quadri*, Florence, 1729, p.14.

33. A life-sized group of two putti as *Cupid and Psyche*. Both Baldinucci and Baldinucci mention this work which was in the collection of the former. Gabburri adds that della Valle etched a print of it (12). The etching shows that the group had certain similarities with a pair of putti in Palazzo Pitti, carved by G. Piamontini in 1707.

Bibl.: F. Baldinucci: *op. cit.*; N. Gabburri: *op. cit.*

34. Terracotta figure of the Madonna.

Bibl.: F. Baldinucci: *op. cit.*

35. A group of three putti in terracotta.

Bibl.: F. Baldinucci: *op. cit.*

36. Portrait bust of a Mr. Robinson. It is tempting to associate the subject of this bust with Sir Thomas Robinson of Rokeby, the amateur architect, who was in Rome during the spring of 1730.

Bibl.: F. Baldinucci: *op. cit.*; Gabburri: *op. cit.*

37. A bust of Brutus. This work, presumably a copy after the antique, was listed as No. 23 in the fourth day of a sale of works of art 'purchased by the Messrs. Adam during their stay in Italy', Christies', 1st March, 1773: 'A busto of Marcus Brutus by Valle at Rome, 2 ft. 7 in.' It was sold for 24 guineas.

Bibl.: A. T. Bolton: *The Architecture of Robert and James Adam*, London, 1922, vol. ii, p. 327.

From Peasant Bruegel to Pellegrini

Old Masters at the Leonard Koetser Gallery

If variety is the spice of life the Current Autumn Exhibition of Old Masters at the Leonard Koetser Gallery in Duke Street, St. James's, London, can claim to be excitingly seasoned as well as vital. True, the schools mainly represented on this occasion are the Flemish and Dutch of the sixteenth, seventeenth, and early eighteenth centuries, and the Venetian of the eighteenth, but first-rate works by many of the greatest masters of these are being shown: a precious little *Peasant's Head* by Pieter Bruegel the Elder from the Liechtenstein Collection; a *modello* by Frans Hals; Pieter de Hooch's *Company on a Terrace*; Jan van Goyen's magnificent *View of Emmerich* which was in the Duke of Westminster Collection; and Salomon van Ruisdael's *View on the Ijssel* once in the possession of King William II of the Netherlands and of the Royal House of Bavaria; one of Wouverman's most ambitious and famous works, the *Hawking Party saying Farewell to their Hostess*. These are outstanding among a wealth of Netherlandish paintings. So, both by sheer size and perfect quality, is the very large *Extensive Brazilian Landscape* by Frans Post, who went with Count Maurice of Nassau-Siegen to Brazil and on his return made from his paintings these impressive pictures for the Royal Palace, many of which are now in the Rijksmuseum. This one came from Holsteinborg, and is as beautiful as it is historic.

The Venetian works include one particularly rare offering, a spirited *Mars and Venus* by Giovanni Pellegrini, that master whose whole life was a success story, first as a youth in Venice at the end of the seventeenth century, then in Paris, in England as the protégé of Charles Montague, the connoisseur Duke of Manchester, whose home, Kimbolton Castle, he decorated as well as the Dome at Castle Howard; then Sir Christopher Wren nominated him to decorate the Dome of St. Paul's itself, but he pursued his triumphant career back to Europe becoming the Court Painter to the Elector of Saxony at Dresden. Everywhere he painted and decorated with a verve which echoes Rubens' own, even though one would claim his execution in that supreme class. For many years he has been rather a neglected master until Dr. Alessandro Bettagno, by careful research and scholarship, has put him back into his rightful place as one of the truly great Venetian artists of the very beginning of the eighteenth century, the precursor of Tiepolo whom he influenced. An important exhibition of his drawings now being held in Venice under Dr. Bettagno's aegis has contributed much to this revival, and it is fascinating to have this opportunity to see one of his important paintings in London.

One work standing outside these two main schools in the exhibition is a very fine signed religious painting by Lucas Cranach. Its subject is *The Mourning of the Dead Christ*, and it is signed by the crest—a flying dragon with a crown on its head—

conferred upon him by the Elector Frederick in 1508. The panel is in wonderful condition and has all the clarity and brilliance of colour which we expect from this great German master.

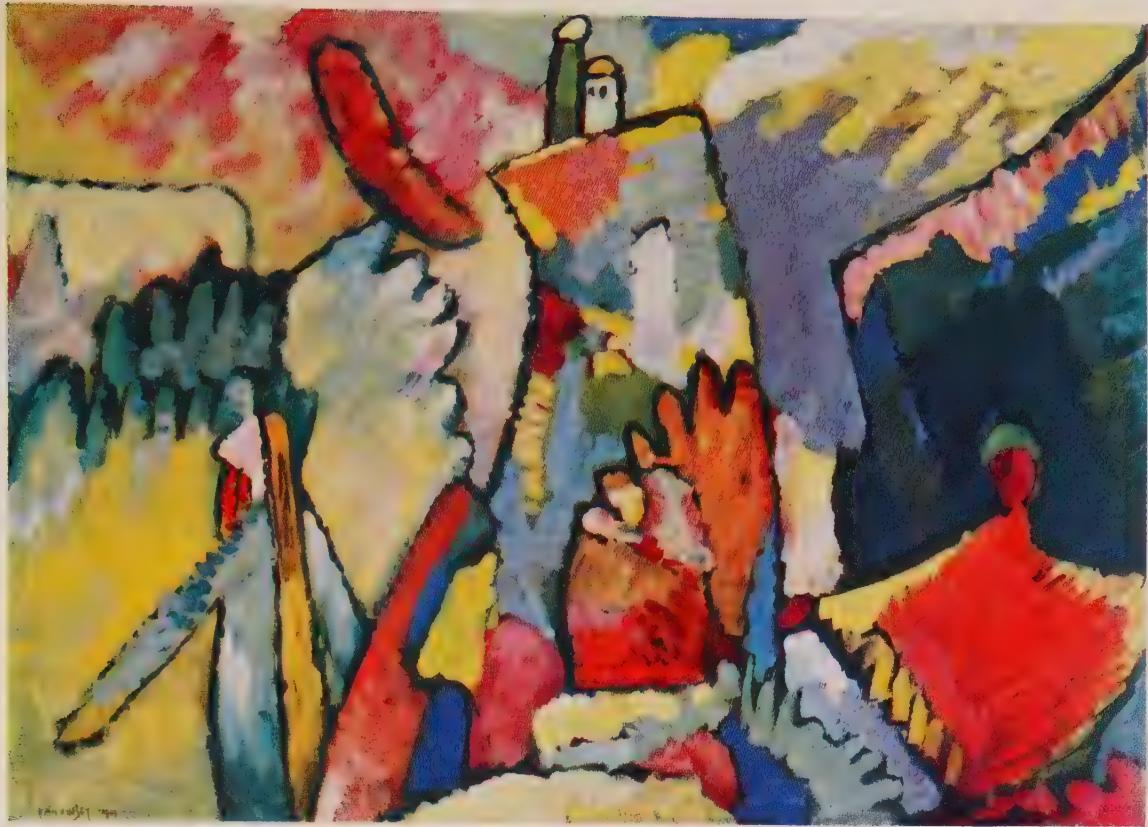
The Pieter Bruegel *Peasant*, a little panel depicting a single head of a peasant, with the cap pressed right down to the eyes in the manner of the time, is likely to prove one of the foremost attractions of the exhibition. It has all old Pieter Bruegel's realism—the unshaven chin, the reddened eyelids, the vinous nose—and may well have been a study for one of his peasant masterpieces. It has long been known as one of the treasures of the Liechtenstein Gallery at Vienna and is included in the eighteenth-century catalogue of the Prince Francis Joseph Collection there. We do not often have opportunity to see an unfamiliar work by so early and so important a master in a private gallery.

One other small study is the vivacious little picture of *The Shrimp Girl*, initialled by Frans Hals. The lively air of the young Shrimp Girl inevitably reminds us of that other example which Hogarth painted more than a hundred years later, for the picture has something of the same spontaneity and immediacy of appeal. Professor van Gelder thinks it is probably a *modello* for a projected work, and has identified the scene as in Zandvoort. A work by Hals at the Wallraf-Richartz Museum at Cologne has a similar setting.

In more patrician mood we have the fashionable *Company on a Terrace* by Pieter de Hooch, another signed and dated work. Some of us will be familiar with this, for it was included in the Winter Exhibition 'Dutch Pictures, 1450-1750' at the Royal Academy in 1952, and has been seen at Brighton and Worthing Art Galleries since then. It is one of his fairly large canvases, calm and beautiful; the figures, the dresses, the terrace on which they stand, and the park and house beyond, breathing ease.

Alongside this there stands the splendid Wouverman, one of his most ambitious, crowded with elegant figures of the hawking party with their horses, the hostess on the steps of her grand house and the multitude of onlookers who press about them. A photograph of a well-known engraving of this is shown with the picture.

So through every aspect of Dutch and Flemish art the Exhibition continues to yield notable examples: Ochterveldt and Caspar Netscher with lovely genre works; the finest landscapes by Jan van Goyen and Ruisdael with a host of others, each excellent in its own way; flower-pieces from Seghers, Jan Brueghel, and others; a magnificent Still Life by Heda and one by Hubertus van Ravesteyn; a pair of important Bird pictures by Casteels; a Seapiece by Backhuysen. This autumn harvest of delightful Old Master works has filled the comparatively small Leonard Koetser Gallery to overflowing with good things.



'Paradise' (1909). By Wassily Kandinsky (1866-1944), oil on cardboard, $27\frac{1}{2} \times 38\frac{1}{2}$ inches.



'Two Red Dancers' (1914). By Hans Ludwig Kirchner (1880-1934), oil on canvas, $37\frac{1}{2} \times 37\frac{1}{2}$ inches.

Art in Revolt: Germany 1905 - 1925

A current exhibition
at
Marlborough Fine Art
London



FRAGONARD. MADEMOISELLE COLOMBE EN AMOUR. OVAL, CANVAS, 22 × 18 INCHES

In the possession of the Wildenstein Gallery, 147 New Bond Street, London, W.1

Louis Réau in *Fragonard* (Elsevier, Brussels, 1956) p. 91, writes: 'On connaît de lui de nombreux portraits des trois sœurs Riggieri, plus connues sous le soubriquet de *Colombe*: Marie-Madeleine dite Adeline, Marie-Catherine et Marie-Thérèse. Elles étaient toutes les trois fort jolies et méritaient d'avoir pour armes parlantes les colombs de Vénus'.

Assuming the portrait here reproduced to be Marie-Thérèse Ramboccoli-Riggieri (called Mlle. Colombe), for whom Fragonard worked from 1777 to 1779, she was born in Venice on 22nd October, 1752. Brought to Paris while still a child, by her father, a musician, she entered the 'Comédie Italienne' in 1766. Mlle. Colombe, as she was known when a singer on the stage, gained an increasing reputation by the parts she played in 'Le Huron', 'Tom Jones', 'Le Bucheron', 'Lucile', 'Le Roi et le Fermier', 'Le Deserteur', and other such plays. Being of a legendary beauty, and being possessed, as Grimm said, 'of the most beautiful eyes in the world', Mlle. Colombe met with a marvellous success. Grimm Bachaumont praised her very highly, Falconet executed her portrait in marble, and all her contemporaries acknowledge her beauty. After having achieved a great success in 'La Colonie de Sacchini' in the part of 'Belinde', she gave up the stage in 1788.

Books Reviewed

Italian Silver : Signor Bulgari's Great Work

ARGENTIERI GEMMARI E ORAFI D'ITALIA: PARTE PRIMA—ROMA,
By Costantino G. Bulgari, (Rome: Lorenzo del Turco, 46,000 lire.)

THIS book makes a contribution of fundamental importance to the history of Italian art. It will be of the greatest value not only to collectors of silver and jewellery but also to students of sculpture and painting from the sixteenth to the nineteenth century. The only worthy book yet to be published on its subject, it marks a new stage in the study of the decorative arts in Italy.

Nearly thirty years ago Signor Costantino Bulgari visited the Museum of Religious Art in Lisbon and was deeply impressed by the works of mid-eighteenth-century Roman silversmiths which are there so profusely and magnificently displayed. At that time precious little was known of any Italian goldsmiths and silversmiths other than Benvenuto Cellini to whom a large variety of works were recklessly attributed irrespective of quality or style. Signor Bulgari consequently began to gather information about these admirable yet neglected craftsmen. The first fruits of his labours have now been published in two exceptionally handsome volumes devoted to the silversmiths, gem engravers and goldsmiths working at Rome from the fourteenth century to 1870. The volumes are illustrated with twenty excellent colour plates, fifty-one monochrome plates, a very liberal sprinkling of line drawings in the text and reproductions of more than a thousand makers' marks. *Argentieri Gemmari e Orafi d'Italia* can only be compared with Sir C. J. Jackson's bulky but less informative *English Goldsmiths and their Marks*.

Signor Bulgari's work is divided into three parts. The first quotes from the various regulations for the control of goldsmiths' work in the City of Rome and illustrates the official marks applied to objects of standard quality. The second and by far the longest part is in the form of a biographical dictionary of all the goldsmiths, silversmiths and gem engravers who are known to have worked at Rome during the period. In the third section the marks of unidentified masters are illustrated with a brief account of the objects in which they appear. At the end there is a useful index of marks and a list of the pieces illustrated. One improvement suggests itself to the present reviewer: it would surely be much more convenient for readers if full details of the pieces reproduced were printed either below or on the verso of the illustrations rather than at the end of the second volume.

Such a work as this has naturally involved a great deal of archival research. Signor Bulgari and his assistants (no scholar could be expected to perform the Herculean task single-handed) seem to have left no stone unturned. They have

rummaged the *Archivio di Stato* for wills, inventories, reports of legal actions and other likely documents; they have combed the numerous heavy volumes of parish registers in the *Archivio del Vicariato* for the addresses and dates of birth, marriage and death of the craftsmen. They have also plundered the papers of many a church and private family for details of commissions whether for large silver altar frontals or a single coffee pot. And Signor Bulgari has himself travelled widely in Italy examining domestic and ecclesiastical plate. As a result he has resurrected a vast crowd of ingenious artificers whose very names had been forgotten for centuries. To enlarge significantly this rich hoard of facts would be very difficult, if at all possible, and the present reviewer can boast of only two additional pieces of information which he has found by chance. The autobiography of Lorenzo Merlini, preserved in the *Biblioteca Nazionale Centrale* at Florence, states that he was born on the 13th May, 1666, in Florence, went to Rome for the first time in 1694, returned to his native city in 1702, and finally settled at Rome under the patronage of Cardinal Ottoboni in 1715. This document also specifies a number of Merlini's works in silver. In Gabburri's *Vite*, preserved in the same library, there is a brief mention of the gem engraver Gaetano Torricelli who is said to have been 48 years old in 1739 and must therefore have been born in about 1691.

It is hardly necessary to stress the value of this book to collectors of Continental silver, since it entirely supersedes the only forerunner in the field a somewhat meagre and inaccurate chapter in M. Rosenberg's *Der Goldschmiede Merzeichen* and that curious English production: *The Goldsmiths of Italy* by S. J. A. Churchill and C. G. E. Bunt. Signor Bulgari's work may therefore help to identify specimens of Roman plate in British public and private collections. A few pieces are recorded: Cardinal York's travelling table service at Windsor, for example, and a pair of magnificent trays from the Marquess of Londonderry Collection (included in the Regency Exhibition at Brighton this summer). These objects bear marks ascribed by Rosenberg to 'L. Valadini' but which, as Signor Bulgari shows, belong to a member of the Valadier family.

Some examples of Roman silver have recently returned to Italy from England, notably the large groups of *Menelaus with the Body of Patroclus* by Vincenzo Belli and the *Return of Ulysses* by Stefano Fedeli which were bought in Rome by the 5th Earl of Jersey in the early nineteenth century. Others seem to have vanished, like the reliquary studded with thirty-six diamonds and amethysts made in 1726 by Michele Carlier for Cardinal Cybo, who gave it to the Duke of Gordon. But many pieces of Roman silver must have been brought home by grand tourists and it

seems highly probable that some of them are lurking unrecognized in English collections.

Students of sculpture and painting will find these volumes valuable for a variety of reasons. Many of the works mentioned are connected with grand schemes of baroque church decoration. Parts of the great altar of St. Ignatius in the Gesù, for example, are by the master silversmiths G. A. Gaap and Bernardino Brogi. A magnificent silver and lapis lazuli altar frontal in the Museum of Religious Art at Lisbon was made between 1747 and 1749 by Antonio II Arrighi who based his central relief and supporting angels on models by the sculptors Agostino Corsini and Bernardo Ludovici. Silver statuettes such as that of St. Ambrose on horseback (Ferentino Cathedral) by Fantino Taglietti—and, indeed, some of the more elaborate lamps and tureens—have as much right to be considered small works of sculpture as any bronzes of the same period. Several of the artists included in these volumes also worked in bronze and some, like Lorenzo Merlini, in marble. And, of course, Giuseppe Valadier, who was one of the finest neo-classical silversmiths, was the architect of the Piazza del Popolo. Signor Bulgari's biographies of the gem engravers will similarly prove of great value. For while some artists who are better known for their work in other mediums (Domenico Cunego, for instance, or Pier Leone Ghezzi the caricaturist) occasionally engraved gems, other professional gem engravers, like Antonio Pichler and the Englishman Nathaniel Marchant, played a role of some importance in the early history of neo-classicism. No art library can afford to be without this invaluable book which is surely to be numbered among the outstanding works of Italian scholarship produced in this century. The companion volumes on the Italian goldsmiths working outside Rome will be eagerly awaited.—C.R.I.

ITALIAN VILLAS AND PALACES: By Georgina Masson (London: Thames and Hudson, £4 4s. net.)

INCREDIBLE as it may seem, this is the first book on its subject in any language. Amey Aldrich and John Walker produced a valuable hand list to the villas and gardens for the American Academy at Rome in 1938 and there have also been, of course, several books on individual palaces and on the more important regional groups of villas—Janet Ross's *Florentine Villas*, for example, or the more recent and exhaustive publications by Signor Giuseppe Mazzotti on the Venetian villas. But it has been left to Miss Masson to treat the subject as a whole. She must be congratulated as much on her initiative and enterprise as on her knowledge and taste. And her publishers have rightly done

her proud, producing a sumptuous volume in the same format and style as Mr. Roloff Beney's well-known *Thrones of Earth and Heaven*.

As Miss Masson would no doubt be the first to admit, her subject is so vast and the architectural styles and periods involved so diverse that she could hope to do no more than skim off some of the cream. Her long and intimate knowledge of Italy has enabled her to strike a happy balance between the hackneyed and the *recherché*, between the Doge's palace at Venice or the Pitti at Florence and such relatively little-known though hardly less interesting buildings as the Villa Lechi near Bergamo or the Villa Imperiale near Pesaro. Her approach is frankly that of the intelligent tourist rather than the historian of art and thus the gardens, the fountains, the furniture and the minor arts generally are given due prominence though the main emphasis is naturally on the architecture.

The book is arranged topographically into five sections beginning in the north with Liguria and Piedmont and slowly working down to the south with a final section on Lazio and the Kingdom of Naples. Within these regional divisions, however, the material is treated more or less chronologically, each section being introduced by a short essay on the political history of the region. What purpose these essays can have been thought to serve is not very clear to the present reviewer but they make pleasant enough reading and quickly lead into the notes on the plates which form the bulk of the text. These notes vary somewhat capriciously in length but are always succinct and to the point, providing not only the main factual information about the villas and palaces illustrated but also some deftly worded impressions of their character and beauty. Miss Masson is generally reliable though she occasionally proves a faulty guide. In her note on the interior of the Villa Medici at Fiesole, for example, she attributes the red-lacquer library to the period of Lady Oxford's residence there. Lady Oxford is doubtless a misprint for Lady Orford, who owned the villa in the late eighteenth century; but the red-lacquer library was in fact designed by Cecil Pinsent and Geoffrey Scott, the author of *The Architecture of Humanism*, during the 1920's. It provides an interesting relic of early Twentieth Century Mandarin Taste and not of late Eighteenth Century chinoiserie.

Though it is nowhere explicitly stated one may assume that the one hundred and ninety three photographs with which the book is so handsomely illustrated, are also by Miss Masson: indeed she coyly refers to her 25-year-old Rolleiflex as the 'faithful companion' of all her travels. To an unprofessional eye the standard of these photographs appears to be exceptionally high though curiously uneven in patches. There are several outstandingly imaginative and poetic 'shots': that of the *nymphaeum* at the Villa di Papa Giulio, for example, or the truly evocative vision of the Villa Pamphilj glimpsed across what might well be a stretch of the open campagna a hundred years ago, with a flock of sheep grazing the turf around a gently flowing fountain and a belt of umbrella pines making their familiar gesture on the sky-line. There are

however, several less happily inspired views—the Doge's Palace on what must have been an uncommonly bleak and chilly afternoon or the Villa Pisani at Stra blearily out of focus. But such lapses will readily be forgiven an authoress who has selected and preserved for us so much that is of beauty and interest.—J.F.

ITALIAN PAINTINGS AND DRAWINGS AT 56 PRINCES GATE LONDON (London: The Shenvale Press, £5 5s. net.)

THIS work is a companion to the catalogue of Flemish paintings and drawings in Count Antoine Seilern's collection. It consists of two octavo volumes: a portfolio containing 138 collotype plates of the paintings and drawings in the collection, and a catalogue raisonné illustrated by sixty-five photographs of comparative material. This excellent corpus of illustrations will be of great value to all students of Italian painting for whose special benefit the catalogue is priced remarkably low (the proceeds from its sale are to be divided between the National Art Collections Fund and the National Trust). The owner himself has written the catalogue which is scholarly and informative. All the known facts about the provenance and previous publication of the various works are given as well as remorselessly full accounts of their state of preservation. Nevertheless, Count Seilern remarks with characteristic modesty in his foreword that the entries 'are intended primarily to serve as a basis for future research and/or controversy'. The catalogue accounts for all the Italian paintings and drawings in the collection with the exception of one painting by Titian and two drawings by Michelangelo to which Professor Johannes Wilde is to devote a forthcoming and eagerly awaited volume.

Consisting of 107 works, Count Seilern's collection of Italian masters is both rich and varied. Among the earlier paintings a triptych by Bernardo Daddi, dated 1338, and a little panel of St. Sebastian with three other saints by Marco Zoppo, are outstanding. There is one small drawing by Leonardo da Vinci of two studies for a St. Mary Magdalene. Seven of the magnificent series of Fra Bartolommeo landscape drawings which were sold at Sotheby's in 1957 are among the most recent additions to the collection. A lovely Pontormo drawing with a sketch of a youth on one side and a study for the St. Jerome in the Uffizi *Madonna and Child with St. Jerome and St. Francis* on the other is of particular importance since it seems to confirm the disputed authorship of this painting. Emilian mannerism is represented by five Parmigianino drawings two of which are connected with etchings. Early seventeenth-century works include an interesting portrait of a man painted in Rome in 1612, possibly by Ottavio Leoni, and a group of three paintings and one drawing by Domenico Fetti. There are twenty-two exquisite little drawings by Stefano della Bella dating from the mid-century. Among the few works by non-Venetian artists of the eighteenth century there is a *Virgin with the Instruments of the Passion* by G. M. Crespi and a *Rest on the Flight into Egypt* by the Neopolitan Francesco da Mura.

But the strength of this collection lies in its works by Venetian artists. The earliest are two drawings: a *Nativity* convincingly assigned to Giovanni Bellini and a sheet with two renderings of the *Virgin and Child* by Carpaccio. Palma Vecchio is represented by a painting of a Venus, Lorenzo Lotto by two paintings (a *Holy Family with St. Anne* and a portrait of a man) and one drawing, Paris Bordone by a *Rest on the Flight into Egypt*. A series of works by Tintoretto includes three paintings, in one of which his son, Domenico, seems to have had a hand, two drawings after sculpture by Michelangelo and a charcoal sketch for an angel in the Scuola di S. Rocco *Resurrection*. The Venetian *settecento* is still more richly displayed with paintings by Sebastiano Ricci and G. B. Pittoni, two Canaletto drawings, one painting—a *Capriccio*—and ten drawings by Francesco Guardi and a magnificent array of works by Giambattista and Giovanni Domenico Tiepolo. The group of thirteen or more drawings and six paintings by G. B. Tiepolo is of outstanding interest, ranging in date from the early Udine period to the unhappy last years at Madrid and including four *modelli* for the altarpieces commissioned for the Monastery Church of Aranjuez.—C.R.I.

PAINTING IN XVIII CENTURY VENICE: By Michael Levey. (The Phaidon Press, 32s. 6d. net.)

'VENICE can still boast of possessing the most skilful painters in all Italy, and such as can rank with the best to be named throughout Europe' thought Charles-Nicholas Cochin in the mid-eighteenth century when the city displayed a galaxy of talent to be rivalled only in Paris. Mr. Michael Levey takes Cochin's words as the text for his most stimulating and informative book which exactly provides that scholarly but readable account of Venetian eighteenth-century painting which has for long been needed. It is a handsomely produced volume in the same format as Mr. Cecil Gould's *Introduction to Italian Renaissance Painting* and is illustrated with eight colour and 107 excellent monochrome plates, including many of unfamiliar works. Notes and references, grouped at the end of the volume, provide the student with much useful and out of the way information without confusing that apparently too easily confused soul, the general reader. There is a brief bibliography (supplemented in the notes) and an index which unfortunately refers only to the text and not to the notes.

As readers of his admirable catalogue of the *settecento* paintings in the National Gallery will be aware, Mr. Levey has a very thorough knowledge of the Venetian school. The present work reveals that he is scarcely less well acquainted with the literary and political life of the city during the eighteenth century. His introduction sketches in this background and includes an interesting account of patronage and connoisseurship. He then proceeds to a series of six chapters devoted to each of the genres in which the painters specialized. Beginning with the history painters, he describes the work of Sebastiano Ricci, G. A. Pellegrini, Jacopo Amigoni

and G. B. Piazzetta, boldly tackling the vexed question of the Guardi family's activity in this field and ending with a few illuminating remarks on such minor *Tiepoloschi* as G. B. Pittoni, Jacopo Guarana and Francesco Fontebasso. A chapter on landscape painting is concerned principally with Marco Ricci, Francesco Zuccarelli and his no less able but neglected contemporary Giuseppe Zais. Mr. Levey next passes to the view painters: Luca Carlevaris, Antonio Canaletto, of whom he writes with exceptional sensitivity, and Francesco Guardi, mentioning in passing Bernardo Bellotto, whose best work was done outside Venice, Michiel Marieschi and the less well-known but interesting Antonio Visentini.

The chapter on *genre* painting is mainly concerned with Pietro Longhi whose reputation has been inflated to bursting point by recent Italian writers but whom Mr. Levey rightly dismisses to a lowly place. He also considers the *genre* pieces of Piazzetta and Domenico Tiepolo for whose excellent qualities he has an unusually high—but wholly justified—esteem. Rosalba Carriera naturally dominates the section on portrait painting which also includes accounts of Sebastiano Bombelli, Bartolommeo Nazari and Alessandro Longhi whom he compares unfavourably first with Reynolds and then with Gainsborough, though he strangely fails to mention the one great Italian portraitist of the early eighteenth century—Fra' Galgario who was trained in Venice though he worked in Bergamo. In Galgario's best work, Mr. Levey might well find the psychological penetration which, as he rightly notes, is so conspicuously absent from Venetian portraits of this period. The book ends with what is in every way its best chapter, that devoted to 'the presiding genius: Giambattista Tiepolo'. Of Tiepolo he writes with deep learning and sympathy, remarking in his last paragraph: 'But though he stands so far above and beyond eighteenth-century Venice, he is really the best excuse for paying it serious attention. His art alone of all the art practised in the city at the time can claim uniqueness. And whatever the misconceptions about the frivolity of Venice, its triviality, its superficiality, Tiepolo corrects them all: not by lengthy argument but by the sustained example of his work.'

Mr. Levey has concentrated his attention on the leading painters of eighteenth-century Venice. Keeping to the Grand Canal, he has resisted the temptation to go gliding down dark and enticing *rii* in the hope of discovering neglected genius. He has also striven to show the Venetians in relation to their own artistic background and to their contemporaries elsewhere in Europe. In addition to showing the influence of Veronese on the history painters, he stresses the importance of Piazzetta's and Pietro Longhi's training under G. M. Crespi at Bologna. He also considers the role played by seventeenth-century Netherlandish masters, many of whom were represented in Consul Smith's collection, including Van Dyck, Rubens, Frans Hals, Jan Steen, Vermeer and, most significant of all, Rembrandt. Only very occasionally does Mr. Levey seem to have been led astray by a phan-

tom from the lagoon. He is surely too fierce in his attack on the Lombard realists against whom he appears to harbour some kind of personal grudge—based on who knows what unsavoury Freudian complex. And he is sometimes too clever by half as, for instance, when he suggests that Venetian renderings of the *Continenza di Scipio* contain a hint 'of Venice herself hoping to be mercifully treated in her impending defeat by the rest of Europe'. He may also be thought to harp too insistently on the political corruption and decay behind the gay carnival façade of the city. For although he does not forget

how Venice once was dear,

The pleasant place of all festivity,

The revel of the earth, the masque of Italy, he obviously prefers Galuppi's creak of 'dust and ashes'. But these are minor points. Students of Venetian art and visitors to Venice will long be indebted to Mr. Levey for his lively and stimulating book which makes a substantial contribution to Venetian studies.—H.H.

GUSTO NEOCLASSICO: By Mario Praz (Naples: Edizioni Scientifiche Italiane. 5,000 lire.)

THE first edition of *Gusto Neoclassico* was published at a singularly unpropitious moment—in 1940. Few copies penetrated beyond the Alps and fewer still (if any) crossed the English Channel. In Italy itself the book has been very difficult to obtain and a reprint has for long been demanded. The present new edition is doubly welcome since it has been revised and enlarged

by two further chapters (one on Canova and another on the revival of taste for Empire furniture). It is a handsomely produced volume illustrated with 67 photographs and some delightfully appropriate engravings which serve as head and tail pieces. As a whole the volume makes a very fitting tribute to its subject; far more so than the original and somewhat utilitarian edition which it supersedes.

Professor Praz writes of his subject with the ardour of a Mediterranean lover and one can almost sense him caressing the sphinxes, swans and tripods which he describes with such passion. In his apartment in Rome he has carefully accumulated a priceless collection of late eighteenth- and early nineteenth-century furniture, sculpture, paintings, clocks, wax portraits and *objets de vertu*, which he described in his recent autobiography, *La Casa della Vita*. Hence the outstanding interest of the present book which is written from the point of view of an enthusiastic scholarly collector rather than a Germanic student of *Kulturgeschichte*. The volume will, however, prove of great value to the most dryasdust historian of the neo-classical movement. For although Professor Praz seems to be more concerned with Empire looking glasses, portraits of Ugo Foscolo and the career of Mme. Recamier than with Gavin Hamilton, Mengs and the theories of Quatremère de Quincy, he brings to bear on his task (or rather his labour of love) a wit and sense of European culture all too seldom shared by more pretentious historians. With the literature of four nations at his finger tips, he is always ready with

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an apt quotation to bind a work of art to a poem and thereby to illuminate some hitherto unsuspected aspect of neo-classicism. In describing Canova's *Cupid and Psyche*, for instance, he quotes from Keats:

They lay calm-breathing on the bedded grass;
Their arms embraced, and their pinions too;
Their lips touch'd not, but had not bid adieu,
As if disjoined by soft-handed slumber.

The similarity between the description and the group is so startling that it seems incredible that no one should have noticed it before.

The present book consists of seventeen chapters or essays—for they may be read independently—each of which deals with some carefully selected facet of the subject. Professor Praz begins in the seventeenth century with a comparison between Milton and Poussin as exponents of baroque classicism. He then passes to a vivid account of Winckelmann's career and a chapter on the discovery and influence of Herculaneum and Pompei, which is followed by a discussion of the revolutionary political aspect of neo-classicism. His rather highly coloured description of Georgian country houses in England and Ireland will, perhaps, be of greater interest to foreign than to British readers, though it may enable the English 'to see themselves as others see them'. (Many more country houses are well maintained, lived in and adequately staffed than Professor Praz imagines.) There is a chapter on Thorvaldsen and another on Canova with special reference to his hostile modern critics, and there is also a section on the Empire style in Russia. Three chapters are devoted to literary themes: to Ugo Foscolo; to the idyllic poems of Giosuè Carducci which are compared with the pseudo-classical paintings of the mid-nineteenth-century German artist, A. Böcklin; and to a long poem, the *Napoleone* by Stefano Egidio Petroni who, in another work, delights English readers by his invocation: 'O Brighton, salve! Salve, augusta città'.

But Professor Praz is probably at his best when writing of the Empire furniture he loves so dearly. In one chapter he describes his passion and comments on the Empire psychés and chaises longues which figure in European fiction, confessing that he has kept in his library even such a feeble romance as *Grandfather's Steps* by Miss Joan Haslip solely because it mentions an 'Empire bed shaped like a golden lyre'. In another chapter he comments on some of the more remarkable items in his own collection. He also recalls a series of visits to that pioneer of Empire studies, Paul Marstatt, conjuring up the charm of his Parisian apartment before it was transformed into a museum. His very stimulating and enjoyable book ends with an account of the gradual revival of the taste for neo-classical art in general and Empire furniture in particular since the late nineteenth century.—H.H.

AMBROGIO LORENZETTI: By George Rowley, 2 volumes. (Princeton University Press, London: Oxford University Press. 160s. net.)

GHIBERTI called Ambrogio Lorenzetti 'il famosissimo e singolarissimo' artist of Siena and

considered him 'a most perfect painter, a man of great genius and a most noble designer, very skilful in the theory of painting'. Professor George Rowley takes these words of unqualified praise as the text for his own enthusiastic and provocative study of the painter whom he sees as 'one of those artists of stature, like Piero della Francesca or El Greco who had been unaccountably neglected for centuries'. His book, which has been very handsomely produced, consists of two volumes; the first is given to the text and illustrated by eight colour plates of unusually high quality, the second contains two hundred and fifty collotype plates of paintings by Ambrogio Lorenzetti and associated works. This splendid array of illustrations, many of which are devoted to sensitively selected details, alone give the book a great value.

To account for the neglect which Ambrogio Lorenzetti has suffered from the mid-sixteenth century until comparatively recent times, Professor Rowley blames the destruction and deterioration of his greatest works in fresco. This grievous loss, which certainly affects our understanding of Ambrogio's artistic personality, can hardly be repaired, even by an 'occasional flight of recreative fancy' which the author deems that 'the art historian condemned to documentation, examination of pigments and morphological minutiae, should be permitted'. But Professor Rowley remarks: 'Worse yet for Ambrogio's reputation has been misrepresentation due to false attributions'. To set this unhappy state of affairs to rights he reduces the forty or more works generally attributed to Ambrogio Lorenzetti (44 were listed by Mr. Berenson) to a modest decade. Apart from the three signed and dated works—the Sala della Pace frescoes in the Palazzo Pubblico at Siena, the Uffizi *Presentation* and the *Annunciation* in the Pinacoteca at Siena—Professor Rowley accepts only the following as autograph works by Ambrogio Lorenzetti: the Vico l'Abate *Madonna*, the frescoes in the Chapter house of S. Francesco, Siena (though not, apparently, the fragments of them in the National Gallery at London), the Massa Marittima *Maestà*, the four stories of St. Nicholas in the Uffizi, the fresco of the *Madonna* in the loggia of the Palazzo Pubblico at Siena, the *Madonna del Latte* in the Seminary of S. Francesco at Siena and, somewhat surprisingly, the ex-Cagnola *Madonna* in the Brera, which he dates c. 1317 at the very outset of the painter's career.

Professor Rowley assigns most of the paintings which other scholars have ascribed to Ambrogio Lorenzetti to a group of new anonyms: the Petronilla Master, the Pompana Master, the Rofeno Master and the Roccalbegna Master. Dismissing them to their pigeon holes he adopts a style of pungent scorn. Of the Berenson *Madonna* he remarks: 'the Madonna's nose is slightly askew and out of alignment with the central parting of her hair. Because of his pert look the Child appears more Daddesque, but his nose has the same bulbous tip and his cranium is still egg-shaped with no structural distinction between forehead and crown of the head'. Nevertheless, he records his gratitude 'to Mr. Berenson for permission to publish his beautiful *Madonna*'. Since the appearance of this book the

panel in question has been presented to the Uffizi where it joins others from the same polyptych, ascribed by Professor Rowley to the Rofeno Master. On the small *Maestà* in the Siena Gallery, which has been widely considered not only an autograph painting by Ambrogio Lorenzetti but one of his finest works, Professor Rowley adopts a still more controversial attitude, stating: 'At one time I played with the notion that this pastiche was made in the eighteenth century, shortly before its first recording in the Pinacoteca list of 1816. Convincing evidence was not forthcoming'. He has therefore assigned it to a pasticheur of the late fifteenth century—though it may well be doubted if there was any demand for pastiches of *trecento* paintings at that period.

With endearing enthusiasm, Professor Rowley expatiates on every possible merit of the ten works he believes to be from the hand of Ambrogio Lorenzetti. He regards his subject as one of the greatest *trecento* painters, greater than Simone Martini and, he hints, at least the equal of Giotto. And this, it seems, is his principal reason for rejecting every painting that seems to him to smack of the second rate. Few scholars are likely to follow him in this assessment or to agree with his exclusive attitude to Ambrogio's *œuvre*. Nevertheless, it is salutary to remember that the many attributions which he discards are unsupported by any evidence other than that provided by the intuition of various connoisseurs. This provocative book may well have the happy effect of putting *trecento* students on their mettle to defend old and cherished attributions to Ambrogio Lorenzetti.—H.H.

INDIA AND MODERN ART: By W. G. Archer. (London: George Allen and Unwin. 35s. net.)

THIS book is about painting in India during the fifty years before the nation gained independence in 1947. In an earlier book, *Indian Painting for the British 1770-1880*, which he wrote in collaboration with Mildred Archer, the author described the final phase of traditional Indian miniature painting, when descendants of families who had worked for the 'Great Mogul' of the early British merchant adventuring days, were labouring in the drawing offices of the Honourable Company or catering for the craving after the picturesque which afflicted travellers to India in the early years of the last century. Like its predecessor, the present book is concerned with an historical phase of Indian painting—a phase which O. C. Ganguly rightly identified at the time as 'the age of transition' that would yield to the present 'age of national reconstruction in India'.

Comment on the direction that painting is taking in the new India of independence and reconstruction belongs still to the field of journalism, to the propagandist and the critic. Two of the four artists discussed in particular detail by Mr. Archer are still alive and working today, and he has met three of them. Yet despite this he has been careful to avoid trespassing beyond the bounds of sober historical presentation. By examining the work of these four, Rabindranath Tagore, Amrita Sher-Gil, Jamini Roy and

George Keyt, he has been able to trace four important trends in the development of an art that is both national and modern, and has an interest that is by no means restricted to students of India alone.

A rewarding aspect of the book is the use of a fascinating series of quotations, which enable the reader to feel the pulse of a nation involved in the stress of social changes brought about by industrial revolution under foreign rule. The manner of presentation permits one to share in the problems and speculations of government officials and critics faced with the breakdown of a cultural tradition, and gain insight into the motives and creative processes of the few artists who sought to revive Indian art through their own work. The passages used are brought together from a variety of sources, which are largely difficult of access to the general reader. Often entrancing for their own sake, they have at the same time been marshalled to support a carefully considered view of the period as a whole. It will remain the most important survey for some time to come.—R.S.

ISLAMIC POTTERY AND ITALIAN MAIOLICA: ILLUSTRATED CATALOGUE OF A PRIVATE COLLECTION: By Bernard Rackham. (xii+152 pp. + 232 pl. + V in colour. London: Faber & Faber. £4 4s. net.)

IT is disappointing that the owner of this fine collection wishes to remain anonymous, and that its whereabouts (presumably not in Britain) also remains undisclosed. For outside the major museums there can at the present time be no more impressive assemblage of ceramic masterpieces, and Mr. Rackham, who has lost none of his penetrating judgement and power of exposition, has compiled a catalogue raisonné which will be indispensable to the serious student. Almost every piece is shown in illustrations of excellent quality.

An introductory essay, quoting the more important specialist literature, is prefaced to each of the twenty-odd sections into which the material is divided. Mediaeval and Later Persian and Syrian Pottery number 53 assorted items, but the great strength of the oriental side of the collection rests in the superbly decorative series of 180 Turkish wares. The potteries of Isnik in northern Anatolia began operating about 1480. The earliest types, with strong arabesque ornament in blue, are not represented here, but eleven pieces show the transition, between about 1525-50, to a more naturalistic form of polychrome plant ornament, sometimes directly borrowed from that on early Ming blue-and-white porcelain (No. 20). A very rare ewer of metallic shape (No. 22) with delicate spiral plant ornament of the type once incorrectly associated with potteries near the Golden Horn in Istanbul, had a companion in the former Kalesian Collection. The so-called 'Rhodian' type of Isnik ware, whose colour-scheme is dominated by a brilliant 'sealing-wax' scarlet, is very fully represented by a series covering the century 1550-1650; it includes four of the rare pieces with coloured slip grounds, and several of the

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interesting latish examples painted with ships and grotesque human figures. A tile (No. 217) whose painting includes yellow is here attributed to the first half of the sixteenth century, but is more likely to have been made during the eighteenth-century revival at the Tekfur Serai factory in Istanbul. The collection is strong in the charming if sketchily-painted Kutahia wares of the eighteenth century, here more fully illustrated than elsewhere.

The 14 Hispano-Moresque items include Valencian lustre-painted drug-pots and dishes of truly superb quality, but a wing-handled jar in the shape of the famous 'Alhambra Vase' (No. 102) may arouse misgiving as perhaps a relatively modern reproduction. The moulded decoration, repeated on a closely similar vase in the Chompret Collection, includes Arabic inscriptions with the titles of two Kings of Granada incongruously associated; these have been recently published by David Weill.

The Italian maiolica (over 200 items) incorporates many masterpieces from famous earlier collections (Spitzer, Beit, Pringsheim etc.). Deruta is represented by no less than 49 pieces, of which 29 are painted in lustre; Cafaggiolo by 14, four of them particularly fine; and indeed no important category is omitted, from the Faenza 'primitives' of the late fifteenth century to the Castelli pictorial wares of the eighteenth. The main emphasis, however, is on the 'classic' period before 1540, with four authentic works by Nicola Pellipario, nine by Xanto, one superb piece by the artist signing 'F L R' (No. 298), besides others by identified but less accomplished hands. Mr. Rackham has here taken the opportunity to revise one or two of the opinions expressed in his *Catalogue of Italian Maiolica in the Victoria and Albert Museum*, which for twenty years has stood as the definitive work on its subject. For example the syrup-jar No. 321, comparable to Victoria and Albert No. 404, now becomes Siena instead of Deruta; and we are invited to adopt for an anonymous Faentine painter, once conveniently nicknamed the 'Green Man', the clumsy title 'Master of the Bergantini bowl'.

It is an awe-inspiring thought that Mr. Rackham's distinguished publications now range back for almost sixty years, and we hope he is as pleased as we are with this latest, most handsome book.—A.L.

BOOK PRODUCTION NOTES

By Ruari McLean

THE exhibition of over two hundred and seventy Flemish illuminated manuscripts which opened in Brussels in May to celebrate the fourth centenary of the Brussels Royal Library (as described and illustrated in *The Connoisseur*, June, 1959) after being shown in Amsterdam has now moved to Paris, where it is on show in the Bibliothèque Nationale during October and November. Although most of the exhibits are from the Royal Library of Brussels, many superb manuscripts are on loan from other famous libraries such as the Bodleian (which has sent its

BOOKS

and

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Books of Hours by the 'Master of Mary of Burgundy', the Fitzwilliam, the Pierpont Morgan and the Newberry. Such an opportunity to study the masterpieces of a great period of illumination under one roof may never occur again. An additional attraction is a beautifully printed catalogue by M. L.M.J. Delaissé of the Royal Library, Brussels, with eight colour plates and fifty-six monochrome half-tones, on sale at less than 10s.; a worthy and essential addition to any book collector's shelves.

Sotheby's Catalogue to Part 2 of the Dyson Perrins Sale (December 1st) will also be required by collectors, although its price is three guineas. Possibly for reasons connected with the recent printing dispute, it is not well printed, but the six colour plates (four-colour half-tones, with gold) are exceptionally beautiful and there are forty-eight pages of collotype plates. Among the names of previous owners of some of the manuscripts for sale are the Emperor Akbar, King Wenceslas, Ferdinand VI of Spain, Pope Julius II, sundry Archbishops and Cardinals, Piero de' Medici and William Morris.

The Great Lambeth Bible, by Dr. C. R. Dodwell (late Librarian of Lambeth Palace Library and now Librarian of Trinity College, Cambridge) is the first of the new Faber Library of Illuminated Manuscripts, edited by Walter Oakeshott (Faber & Faber, 25s.). The page size is 11 in. x 8½ in., and the book (bound in cloth) contains fifteen pages of text plus eight four-colour half-tone plates tipped in, each with a short descriptive text. The Lambeth Bible consists of two volumes measuring 20½ in. x 13½ in.,

of which the first is in Lambeth Palace Library and the second is in Maidstone Museum. It may be personal idiosyncrasy, but this reviewer regrets that, in a monograph devoted to a single unique book, there is no photograph (even a line drawing would have been interesting) of the volume as a whole and no picture showing it to be a full page. Even more surprising is the omission of the elementary information of whether the reproductions (most of which are details) are actual size or reduced, and, if so, by how much. The quality of the colour plates, which do not have gold as an extra printing, is fair. The text by Dr. Dodwell is scholarly and readable. The Lambeth Bible, he writes, 'is one of the acknowledged masterpieces of English Romanesque art... none represents so completely the assimilation to English tastes and traditions of a style that is ultimately Byzantine—and the Byzantine influence may have come, he suggests, through Sicily, particularly when large numbers of Englishmen passed through Sicily in 1147 after the débâcle of the Second Crusade.'

The publishers and editor of the Faber Library of Illuminated Manuscripts are to be congratulated on their enterprise and additions to the series awaited with impatience.

Bookbinding Then and Now by Lionel Darley (Faber, 25s.) is a survey of the first hundred and seventy-eight years of the great bookbinding firm of James Burn & Co., of which Mr. Darley is a director. It is the sort of book that only a craftsman could write, and that very few craftsmen ever succeed in writing: it is by a man who has done, and loves, the things he is writing about, and can describe them personally and with humour. In addition, it is a contribution to the history of bookbinding in the nineteenth century. It is beautifully printed by The Westerham Press, with excellent illustrations, including a full page of genuine gold blocking; and is fittingly published by Faber & Faber, who for the past thirty years or so have, under the inspiration of Richard de la Mare, and, later, David Bland and Berthold Wolpe, given more care and skill to the design of the bindings of ordinary commercial editions than perhaps any other publishers in the world.

Mechanical Musical Instruments, by Alexander Buchner, (Batchworth Press, 42s.) is remarkable for its design and low price. It is a large book 13 in. x 9½ in., consisting of 110 pages printed letterpress, and 118 pages of plates printed by photogravure, including eight in colour. The book was printed in Czechoslovakia and the designer is named as Jirí Rathousky. It has a magnificent yet simple binding design, brilliant two-colour end papers and double-spread title page, and profuse illustrations in line and half-tone in the text, as well as the 174 excellent photogravure plates. The photographs are mostly of instruments in Prague and other continental museums. The continental origin of the book is betrayed by the habit of letterspacing lower-case letters, both in headings and in the colophon, but otherwise nothing but praise can be given for a most imaginative and successful piece of book design, in every way fitting the visual richness of the subject matter.



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Round About the Galleries

Francesco Guardi

WOULD it be an exaggeration to say that the blessed word *ism*, which began with Impressionism, used in a derisory sense by the critics after the first exhibition in Paris, has tended to bedevil painting ever since? Looking at three Guardis at the Wildenstein Galleries (147, New Bond Street) the thought occurred that Guardi himself, although painting in the eighteenth century, could well come into the category of Impressionism. And certainly Constable, Turner, Boudin, and some of the Barbizon School, in the matter of light, atmosphere and natural colour, were Impressionists without being obsessed by theory. Nor is it without interest that all these artists, with the exception of Turner, had no appreciation in their day commensurate with the fame and high prices that their works have acquired during the present century. As for Guardi, though it is said that he was a pupil of Canaletto, very successful in his lifetime, his rewards were meagre. After his death whole bundles of his drawings could be bought for a few pounds.

Guardi's art, when he ceased to paint mythological, religious and historical pictures, was more or less confined to *vedute*, and in this respect he is the artist whereas Canaletto is the craftsman. Guardi's vigorous, vivacious method with buildings, little figures and atmospheric effects has unique beauty of touch and veracity. Essentially of his period, when the decline and fall of the Venetian Republic after its grand history and grand manner in painting had definitely come to an end, Guardi was the laureate of the visual beauty of the Bride of the Sea. For him to try to repeat what the Bellinis. Tintoretto, Titian and other masters had done in painting would have been out of place and out of time. The *veduta* had come into fashion and was much encouraged by the English grand tourist and such a collector as Consul Joseph Smith who acted as go-between for artists and collectors. Whether Guardi was friendly with Smith is uncertain, but it is quite likely that he was, for the artist lived not far from him in SS Apostoli.

Guardi's fame now rests on his views which are the best and more original of his works. But they were founded on years of versatile painting practice. As Mr. J. Byam Shaw writes in his admirable book, *The Drawings of Francisco Guardi*: 'With subjects religious, mythological, and historical; architectural pieces, topographical or capricious; and landscapes, pastoral or antiquarian-romantic, he offers a choice as diversified as that of the players in Hamlet, and no less subtle in mixture'.

The three little pictures of Venice at Wildenstein's are irresistible fragments of Guardi's comprehensive *oeuvre*.

As I write, two delightful Guardi flower-pieces have come to my notice. One seldom sees such subjects by the master of the Venetian view. It is interesting to compare Guardi's spontaneous touch with the precise and meticulous style of the traditional Dutch flower-piece of the seventeenth century. Guardi would appear to anticipate Fantin Latour. These pictures are $33\frac{1}{2} \times 22$ in., and belong to the Giorgio Cesarano Galleria della Torre, Bergamo, Italy.

Celestial China

A painting entitled *The Hong Kong Merchant's Garden on the Banks of the Pekiang River, China*, by William Westall (1781-1850), recalls the peripatetic adventures of several English artists, notably Ibbetson, Havell and Zoffany, at a time when communications were slow, difficult, not to say perilous. Young Westall (he was only nineteen when appointed draughtsman to Captain Flinder's Australian expedition) suffered shipwreck off the coast of North Australia but was rescued by a ship on the way to China. It was during the months that he lived there that he either painted or made studies for the *Hong Kong Merchant's Garden*. The canvas ($45\frac{1}{2} \times 72$ in.) is composed of groups of people on a terrace framed with tall trees, a temple to the right, and a distant view of mountains across the river. Obviously, the Chinese merchant did not buy this particular picture, since it was exhibited at the Royal Academy in 1814 and at the British Institution in 1817 and 1843 respectively. An ambitious effort, it is also of documentary interest as a record of China when it was far more remote and romantic than it is today. The painting is to be seen at the Frank T. Sabin Gallery (Park House, Rutland Gate).

At the same address is an early De Loutherbourg picture of a rock-girt landscape with a mountain stream and peasants and horses; possibly an Alpine scene, as there is a snow-capped mountain in the distance. De Loutherbourg, born in Strasbourg in 1740, had already made a reputation in France before coming to England in 1771 and being elected an A.R.A. in 1780. His was a resourceful talent, equal to all subjects from landscapes, seascapes to animals and figures. His best pictures are a notable contribution to English art during the last quarter of the eighteenth century. De Loutherbourg died in 1812, and a typical period eulogium of his virtues and talents may be read on his tombstone in Old Chiswick churchyard.

A Paul Sandby gouache ($25\frac{1}{2} \times 35\frac{1}{2}$ in.) also raises the question of *locale*. Sandby not infrequently improvised on natural scenery, and thus may have 'invented' the landscape, or is it a *capriccio* of Virginia Water, a place well known to the artist? As usual with Sandby, the tree

drawing is excellent and the incidental little figures rendered with great charm.

Wolfe, West and Nelson

The popularity of Benjamin West's picture *The Death of General Wolfe*, exhibited at the Royal Academy in 1771, was tremendous and the artist painted no fewer than six versions of it. The print, of course, greatly increased public interest in this innovating work. Reynolds complimented West on having successfully achieved something new, and Nelson in 1805, before sailing for Trafalgar, said to West, 'there is one picture whose power I do feel. I never pass a print shop where your Death of Wolfe is in the window without being stopped by it'. Nelson asked West why he did not paint more pictures of the kind, and received the answer that 'there are no more such subjects'. West continued, 'but I fear, my lord, that your intrepidity may yet furnish me with such another scene, and if it should I shall certainly avail myself of it'.

'Will you, Mr. West?' replied Nelson, 'then I hope I shall die in the next battle.' Nelson sailed a few days afterwards and the next battle was Trafalgar. This singular story is related by William T. Whitley in his *Artists and Their Friends in England, 1700-1799*, pp. 108/9. I was reminded of it by studying an attractive contemporary version in silk (19×25 in.) of West's celebrated picture at the Parker Gallery (2, Albemarle Street). The artist is unknown.

At the same galleries are two large watercolours: *The Derwent River from the King's Domain above Hobart, Tasmania*, and *The Entrance to Sydney Harbour from Balmoral Beach at the Foot of Middle Head*. Who was Gladstone Eyre, the artist, circa 1890? There is nothing by him in the Victoria and Albert Museum. None the less he was a watercolourist of great technical skill, and his luminous direct style is not frustrated by the enormous size of these works. In view of the interest in nineteenth-century records of the Dominions—in the work of Krieghoff for instance—works of this kind by Gladstone Eyre may enjoy a revival.

Sporting Pictures

FROM all accounts John Ferneley senior must have been a companionable and industrious personality with several children and a happy domestic background. I am recalling that intimate and charming picture of himself in a respectable top-hat and sober black coat surrounded by his sons, daughters and a grandchild on horse and donkey-back. This is a late work, but in the meantime Ferneley had built up a considerable reputation as painter of sporting pictures for the nobility and gentry.

How long he studied with Ben Marshall we do not know, but Marshall's letter to the young man who was then living at Thrushington (printed in Walter Shaw Sparrow's *Book of Sporting Painters*) establishes a friendly association with John Ferneley and his parents. The artist's work is not obviously influenced by Marshall, except occasionally in the handling of trees and backgrounds. Possibly his greatest influence came from Sir Francis Grant, the younger painter whose technical resources, especially in figure work, were comprehensive. He and Ferneley were life-long friends.

A fine Ferneley at the Leger Galleries (13, New Bond Street), entitled *The Burton Hunt*, came from the Lord Lonsdale Collection; and, signed and dated 1830, two years anterior to the better known *Ralph John Lambton and his Hounds*, it was therefore done in Ferneley's prime. The inscription, *J. Ferneley Melton Mowbray*, recalls the fact that he lived and died in this happy hunting ground of sport.

This picture is one of a series of rare sporting works at the Leger Galleries by Stubbs, J. F. Herring, James Ward, Harry Hall and that fascinating primitive of sporting art, James Seymour (1702-1752).

Salvator

FEW artists had a more adventurous life than Salvator Rosa. Born in 1615 at Renella near Naples, Salvator's tempestuous character involved him in many difficulties and dangers, and he knew the extremes of poverty and success. For a time he joined a group of banditti and haunted the Abruzzi. It is probably to that experience that his many pictures of robbers are due. Through a fellow-artist's influence Salvator came under the notice of Cardinal Brancaccia and painted pictures for the loggia and portico of the Cardinal's palace at Viterbo and various other religious works. A large painting, *Prometheus*, attracted great attention when shown in Rome. But the temperamental Salvator, subject always to moods of elation or despair, gave up painting to become a poet, singer and actor. Taking up the brush again in due course he produced such famous works as *La Fortuna* and *L'Umana Fragilità*, which latter picture brought the artist into conflict with the Inquisition. Fleeing to Florence, Salvator worked there for about five years, returning to Rome in 1652. Notable pictures relating to that period are *Jonas Preaching at Nineveh*, which was purchased by the King of Denmark, and a large battle-piece commissioned by Louis XIV, which is now in the Louvre.

A fine Salvator Rosa (23½ x 39½ in.) at Colnaghi's, New Bond Street, showing a friar preaching in a rocky landscape, recalls the life of this turbulent and versatile genius. The picture was formerly in the Collections of Lord George Cavendish and Lord Chesham.

London's Little Shops

TO be able to see 'under the common thing the hidden grace' is, or was, every artist's privilege and duty. The word common was intended by the poet to mean ordinary. Grace, like beauty, is a word that is anathema to the pundits of modernism.

The little shops of London, built during 1750-1850, had no particular artistic claim. They served, and some of them still serve, their purpose; but in the course of time they acquired a certain 'patina' of association and decorum. And now that we go forward to the skyscraper age, which forces is abolishing commercial individuality and domestic privacy as our fathers and grandfathers knew it, these little shops have become period pieces. They occasionally find a sympathetic interpreter, one who can enter into their identities with as much feeling and understanding as if he were part of their own life. The best artist of the little shop is John Cole who, during the course of many years, has specialised on the subject. I do not know by what processes of thought or feeling he determined to rescue these little shops aesthetically from physical oblivion, but those of us who have often enjoyed their presence in quiet London Streets are grateful for the artist's taste and industry.

Mr. Cole's work is well known at the Royal Academy and other exhibitions, and it is to be seen generally at the Fine Art Society in New Bond Street. A picture entitled *Kendal Street, W.2.*, and others on exhibition are typical examples. Painted with the artist's usual knowledge of the architectural facts, they include a restrained emotional understanding of other times, other manners. Mr. Cole's pictures delight us now and I do not doubt that they will interest posterity, as records of a way of life that is no more.

Tree Interpretations

MR. A. S. G. BUTLER, the distinguished architect and author of the standard work on Sir Edwin Lutyens, is holding an exhibition in December at the Adams Galleries (Davies Street). As might be expected, his landscapes and individual trees have an architectonic quality, however impulsive the mood. Mr. Butler has achieved unique style in that many of the tree drawings in pencil are the result of only a few minutes work; but the concentration is such that real simplicity and strength of form emerge. These drawings are done on smooth paper with a 6b pencil, and such examples as *Midsummer Upstream* or *The Sequoia* have intense feeling and dignity combined. The artist uses pencil with a command that can suggest effective colour and tone.

Where Mr. Butler applies colour, sometimes reinforced with Chinese white, the pencil and tints blend without disharmony, but in these coloured drawings he is best when he retains the original sketchy significance. The artist is essentially a poet of nature, having an instinctive power of communing, as it were, with arboreal life, allowing the trees to speak for themselves through his own calligraphic language. Many of these drawings were done along the River Rye in the neighbourhood of Rivaux, but there are subjects from Norfolk where Mr. Butler has a country residence, from Bedfordshire, and as far afield as the West Coast of Scotland.

Wilson versus Barret

SIR William Beechey, reminiscing about Richard Wilson, remarked that he 'never knew

him (Wilson) out of temper except when talking about Barret, who was then a great favourite and universally recognised, so that he rode in his carriage while Wilson could scarcely get his daily bread. He used to call Barret's pictures Spinach and Eggs One can but sympathise with Wilson, especially as Barret on occasions plagiarised the greater artist. I was reminded of this animosity in looking at a Barret at the Leger Galleries (13, Old Bond Street, London, W.1.) of a landscape with a castle on the sea coast. The place is unidentified and may well be imaginary. It is very like a Wilson, however: so much so that the design and atmospheric effect may have been inspired by Wilson's celebrated picture *The Tiber, Rome, in the Distance with St. Peter's in the Centre*. Moreover, the group of little figures in the foreground has obviously been 'lifted' by Barret for his picture. The singular irony is that an artist of genius may originate a style and fail to find patrons, while a contemporary imitator is successful.

Peter Pindar wrote of Wilson, 'immortal praises thou shalt find . . . Wait till thou hast been dead a hundred year,' a prophesy that Wilson believed in and which was fulfilled. The story goes that, in selling some sketch-books for a trifling sum before retiring in old age to Wales, Wilson said to the buyer: 'Young man, I may never see you again, but depend upon it you will live to see my pictures rise in esteem and price (and there he paused) when Barret's are forgotten.' This was true for a long time, but Barret's works, like those of many lesser artists of the second half of the eighteenth-century, have taken their place in a prolific and attractive period of English art. Research has resuscitated their merits. The Barret at the Leger Galleries is a case in point.

A much more important picture at these galleries is *River Landscape with Lime Kiln*, by Van Goyen. Among the early Dutch landscapists Van Goyen was an originator, but he, too, had his followers, notably Salomon van Ruysdael. Their works are sometimes indistinguishable.

T. Sidney Cooper

STRANGE as it may seem there must be quite a few persons alive today who knew Sidney Cooper personally; although he was forty-eight when Turner died in 1851. Cooper, born in 1803, died in his ninety-ninth year. It is interesting therefore to come across his first important oil painting of cattle. Signed and dated 1833 (28 x 20 in.), it proves the artist's early mastery of a subject that he made his own. Though influenced by the Dutch animal painters, he applied an English enthusiasm to the theme and achieved fame thereby. Cooper lived and painted in the neighbourhood of Canterbury. Indeed this picture, well composed and rich in pastoral sentiment, shows Canterbury Castle in the background. It is at the Williams Galleries in Grafton Street, London.

In the same gallery there are also two landscapes by Wright of Derby (23 x 40 in.) namely *Wittersley Castle, Cromford*, and *Arkwright Mill*. The former is reproduced in Colonel M. H. Grant's book, *Old English Landscape Painters*.



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1. Francesco Guardi. 'Still Life', $33\frac{1}{2} \times 22$ in., one of a pair. Giorgio Cesarano, Galleria della Torre, Bergamo, Italy. 2. Francesco Guardi. 'View of Venice', $11\frac{3}{4} \times 17\frac{1}{2}$ in. Wildenstein Galleries, London. 3. Francesco Contebasso. 'Cloelia and the Virgins', $17 \times 21\frac{1}{2}$ in. Thos. Agnew & Sons, London. 4. Salvator Rosa. 'Landscape with Friar Preaching', $23\frac{1}{2} \times 39\frac{1}{2}$ in. Colnaghi, London. 5. William Westall. 'Hong Kong Merchant's Garden', $5\frac{1}{2} \times 72$ in. Frank T. Sabin Gallery, Rutland Gate, London. 6. John Cole. Kendal Street, London, W.2. The Fine Art Society, London.

IN THE GALLERIES



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The Connoisseur's Diary

Re-opening of the Galleria Sabauda at Turin : Return of the Dresden Art Treasures : Glass

NEWS of the re-opening this summer of the Galleria Sabauda at Turin will be welcome to every lover of Italian art. The Gallery had been closed for six years while extensive structural alterations were made to the interior of the late seventeenth-century palace in which it is housed. This has resulted in a complete transformation and the collection is now displayed in an attractive and intelligent manner—not without a hint of princely magnificence—worthy of the many important paintings and sculptures it contains.

Professor Piero Sanpaolesi was responsible for the new architectural arrangement, of which two handsome curving staircases form the most distinctive feature. Money for the reorganisation was provided by the Ministry of Education with a contribution from the Fiat Motor Company which has its factories in Turin. But most of the credit for the new gallery must go to the energetic directress, Dr. Noemi Gabrielli, who has overseen the work at every stage and supervised the rehanging of the pictures.

Although the Galleria Sabauda is one of the most interesting art galleries in Italy it is far from being one of the best known. The nucleus of the collection was formed by princes of the House of Savoy during the seventeenth and eighteenth centuries. Several royal portraits are therefore given a prominent place in the new arrangement of the museum, notably a bust of Cardinal Maurizio carved in Rome in about 1635 by François Duquesnoy, and a dashing picture of Prince Eugenio riding triumphantly over Turks and blackamoors.

Among the earlier paintings in the Gallery, a *Madonna and Child* by Fra Angelico, Pollajuolo's famous *Tobias and the Angel* and several panels

by Gaudenzio Ferrari are outstanding. High Renaissance pictures include three large Veroneses of which the best is the *Feast in the House of Levi* painted in 1560 for a church at Verona. Another capital Veronese, of *Mars and Venus*, is in the Gualino Collection which occupies a series of rooms in the new gallery, rearranged by the architect Signor Alessandro Protto. There are many seventeenth- and eighteenth-century paintings: an important group of works by Marazzzone and Francesco del Cairo, four Elements by Francesco Albani, good examples of Guercino, O. Gentileschi, Solimena and G. M. Crespi, four Old Testament subjects commissioned from Sebastiano Ricci by Juvarra, and a good showing of such 'local' artists as Claudio Francesco Beaumont and Bernardino Galliari.

Henry James's Praise

The unique interest, however, of the Galleria Sabauda lies in its collection of Dutch and Flemish paintings which is probably the richest in Italy. It possesses works attributed to Jan van Eyck, Roger van der Weyden, Hans Memling, Petrus Christus and Bernard van Orley. The seventeenth century is represented by Rembrandt's *Sleeping Man*, a jewel-like Dou of a *Girl at a Window*, and landscapes by Ruisdael and Potter, besides a hoard of exquisite little cabinet-pieces many of which have now, for the first time in many years, been brought out of the cellars, cleaned and put on show. There are also several works by Van Dyck, notably the group he painted of the English royal children in 1635 and which was sent by Henrietta Maria to her sister, the Duchess of Savoy. This is the portrait which so much attracted Henry James when he visited Turin and called forth a charac-

teristically worded description. 'All the purity of childhood is here, and all its soft solidity of structure, rounded tenderly beneath the spangles of satin and contrasted charmingly with pompous rigidity', he remarked. But he went on to observe of the little princes: 'You might kiss their hands, but you certainly would think twice before pinching their cheeks—provocative as they are of this tribute of admiration—and you would altogether lack presumption to lift them off the ground or the higher level or dais on which they stand so sturdily planted by right of birth'.

While the new rooms were being prepared for the reception of the Sabauda Collection the opportunity was taken to embark on an ambitious programme of picture cleaning. Paolo Veronese's *Feast in the House of Levi* has now regained all its brilliance of brocades and marbles beneath a sky painted in what Théophile Gautier called *turquoise malade*. This view of *The Bridge over the Po at Turin*, by Bernardo Bellotto, has been revealed as one of his prime masterpieces, suffused as it is with the limpid mountain light of spring in Piedmont. These cleaned works and several new acquisitions—notably a carved wooden Crucifix of the thirteenth century—make a visit to the Galleria Sabauda a pleasant necessity even for those who knew it well before 1953.

New National Gallery Catalogue

PUBLICATION of a new volume in the series of National Gallery catalogues, initiated after the war, is a notable event. For these immaculately scholarly and wholly objective works are among the most outstanding contributions that English students have made to the history of art in recent years. The latest addition to the series, Mr. Cecil Gould's *The Sixteenth Century Venetian School* (published by order of the Trustees, 6s. net), is a worthy successor to the previous volumes and brings with it the welcome news that a catalogue of the other *cinquecento* paintings in the collection is well under way.

Although the Venetian paintings in the National Gallery are nearly all well known and include some that are among the most famous in the world, Mr. Gould has been able to add much to our knowledge of them. He demonstrates, for instance, that Veronese's *Consecration of St. Nicholas* was painted for the monastery of S. Benedetto Po, near Mantua, where a copy hangs in its place, and not, as was previously thought, for the church of S. Niccolò dei Frari at Venice. This makes it possible to associate the work with a series of paintings for which Veronese received the final payment in 1562.

Careful examination of the four Allegories on



'The Bridge over the Po at Turin', by Bernardo Bellotto. One of the recently cleaned pictures now on show in the Galleria Sabauda at Turin which was re-opened to the public this summer after six years. See first story above.



Exclusive to *The Connoisseur*: (Left) A view of the storeroom of the Albertinum, Dresden, showing some of the many thousands of sixteenth-, seventeenth-, and eighteenth-century swords from the old Historisches Museum in course of unpacking after return, all in protective oiled paper and in perfect condition, by the Soviet authorities. (Right) The remains of the former Historisches Museum, Dresden, resulting from Allied bombing.

Love, attributed to Veronese, and a study of their iconographical programme, enables him to show that they are all in part autograph works. Titian's portrait of a man, hitherto believed to represent Ariosto, he persuasively suggests is a self-portrait of about 1512. And he unmasks the painting of *The Trinity* as a copy of Titian's *La Gloria* in the Prado—transformed, he suspects, 'by a clever artist who may have been activated by some dishonest intention of uttering the result as Titian's own *modello*'. Nor is his new information confined to pictures in the Gallery. The correct reading of the date on Bartolommeo Veneto's portrait of Ludovico Martinengo as 1546, instead of 1530, extends this artist's career by sixteen years and makes a re-examination of his other works necessary.

Revised Attributions

In his discussion of Tintoretto's *Christ Washing His Disciples' Feet*, Mr. Gould redates the chapel in S. Trovaso at Venice for which this work was commissioned. He also touches upon the interesting question of the relationship between Tintoretto's architectural backgrounds and Serlio's book of perspective.

Several attributions are revised in this catalogue. Two landscapes with figures, once given to Tintoretto, then published as works by Rottenhammer, are now convincingly ascribed by Mr. Gould to Ludovico Pozzoserrato. *The Tribute Money*, given to Paris Bordone in the 1929 catalogue, is returned to Titian. The suggestion that Giorgione had a hand in the *Noli Me Tangere* is dismissed. Giorgione naturally provides students of this school with some of their knottiest problems but few will dispute the conclusions reached by the present catalogue. Mr. Gould accepts the attribution of *The Adoration of the Magi* which he dates 1506-7.

The *Man in Armour*, on the other hand, which some have supposed to be a study for the Castelfranco altarpiece, he considers a pastiche, possibly of the seventeenth century. And he

follows the ascription to Previtali of the *Four Scenes from an Eclogue of Tebaldeo* which caused such a furore when they were acquired by the Gallery in 1937. In a footnote he records the fierce correspondence which raged round these little furniture paintings (good material for a future Whitley) and discredits the rumour, current at the time, that they came from Malta.

The entries in this catalogue are written with admirable brevity, yet all the outstanding problems of condition, provenance and content, besides those of authorship, are fully discussed. There are also some welcome flashes of scorn and humour to gladden the hearts of habitual catalogue browsers and foot-note addicts. Of Lotto's portrait of a lady dressed as Lucretia, Mr. Gould observes: 'The lady doth protest too much, methinks' as Hamlet's mother remarked', even while pointing out that there is no evidence to suggest that her virtue had been impugned. And to illustrate the difficulty in establishing Titian's date of birth, he neatly refers his readers to the *Times* obituary of Mistinguett.



An unidentified Saint, by Simone Martini (1283-1344), panel (painted area) $7\frac{1}{2} \times 7\frac{3}{4}$ in. Bought by the Birmingham City Museum and Art Gallery.

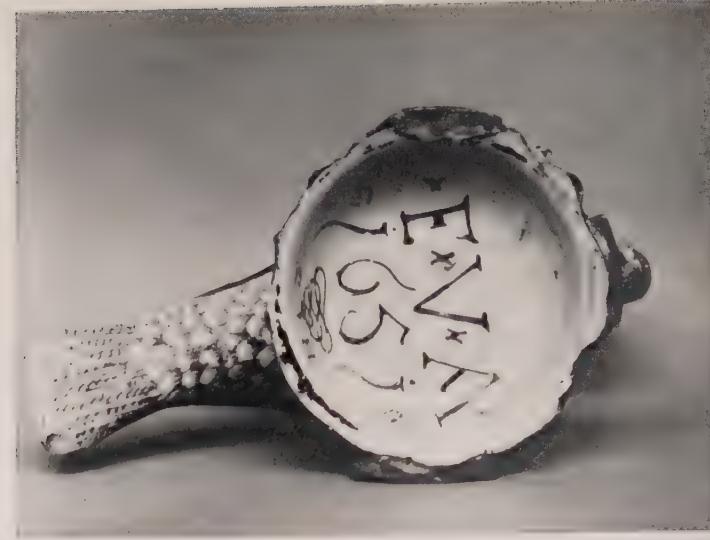
Dresden Again an Art Centre

WHEN it was announced in 1955 that most of the contents of the old Saxon Gemäldegalerie were safe in Russia and were to be returned to their proper home, no reference was made to the fate of the other equally important Dresden art collections. This was particularly disquieting in view of persistent rumours from Eastern Germany that almost everything had been destroyed at the end of the war.

In September 1958, however, it was announced that the other collections had been with the pictures in Russia and that they, too, were to be returned. It is gratifying to be able to record that this has now been done and that Dresden is once more one of the great art centres of the world.

Whilst it is too soon to obtain precise information about the losses suffered by the Saxon collections as a result of the war, a report I have received indicates that they were much less serious than might have been expected. Most of the damage occurred in the closing months of the war and seems to have been confined almost entirely to the Gemäldegalerie, the Porzellangalerie and the Mathematische Salon, the last probably being the most seriously affected.

In 1942 all the collections were evacuated to 45 depots (mostly castles) round Dresden. But early in 1945 it was decided to move the contents of those depots lying in the path of the Russian advance westward over the Elbe. By sheer ill luck this resulted in two trucks, loaded with 148 pictures (the most important Courbet's *Stone-breaker*) and many clocks, watches and scientific instruments, being in Dresden on the night of the 13th February where they were destroyed in the Allied air raid that also destroyed most of the centre of the city. Similarly, in the following April, much fine porcelain was seriously damaged when it was hurriedly moved from the Albrechtsburg at Meissen to a chalk-quarry at Pockau-Lengefeld through areas where fighting was actually taking place.



(Left) The earliest dated figure of a bird, or any animal, in English ceramics has been acquired by the British Museum: a delftware figure of a Pelican in Piety, inscribed on the base (right) E.V.A. 1651. C.H. The initials E.V.A. may stand for a marriage of a member of the Vincent family, whose crest was a Pelican in Piety. The letters C.H. are almost certainly the initials of the potter, since they similarly appear on the large Jacob's Dream Dish, dated 1660 and already in the British Museum, on which the same palette is used.

In addition to the above a certain amount of looting took place during the period of confusion immediately following the war. This presumably accounts for the appearance on the Western art market of a few pictures from the Gemäldegalerie and a small number of objects from the old Historisches Museum. Fortunately, some looted pieces have already been recovered: for example, one of the 18 great K'ang Hsi porcelain 'dragoon' vases which was found on a Saxon farm being used as a storage-jar for pickles.

Immediately after the capture of Dresden the Soviet commander of the area arranged for the various caches of works of art to be located and guarded and it seems reasonably certain that no further losses or damage occurred once this had been done. Shortly afterwards most of the pieces were taken to Russia. We need not enquire too deeply into the motives behind this action: whatever they were it seems reasonably certain that the removal of the art treasures from a Germany where conditions were chaotic saved them from further loss and damage.

Dressed for the Journey

Everything so taken has now been returned—including even, I note, Ivan the Terrible's gold *kovsh*—and great credit is due to the Soviet authorities both for the care given to the objects while they were in Russia and for the way in which they were prepared for the return journey. Every one of the 15,000 odd weapons and pieces of armour from the Historisches Museum, for example, was wrapped individually in oiled paper before being packed, and all are in perfect condition.

Chief problem in Dresden now is one of space, since most of the old museum buildings are either completely destroyed or in ruins. The Gemäldegalerie was reopened in 1956 in the restored Zwinger palace where the pewter, some of the porcelain and the Mathematische Salon are also exhibited. A gallery of modern painting

has been opened in Schloss Pillnitz on the outskirts of Dresden and the Art Library is once more in operation in a building of its own. Selections from the remaining collections, including more porcelain, are at present being shown in a temporary exhibition in the old Albertinum. It will be possible to enlarge this exhibition in the early Winter when the Historisches Museum is given galleries that are being prepared in the Zwinger. It is likely, however, to be several years before everything is on permanent display.

Corning and the Study of Glass

INTEREST in glass appears to be spreading in the art world, and there will undoubtedly be a warm welcome for the newly-appeared first volume of a *Journal of Glass Studies* produced under the auspices of the Corning Museum of Glass, New York. Admirably edited, and in part written and compiled by Mr. Thomas S. Buechner and his museum staff, this not only is a beautiful piece of book-production, but also provides a very welcome forum for scholars to debate their own subjects at a length which is normally denied them in non-specialist publications. This first volume, appropriately dedicated to the memory of George S. McKearin, has certainly given the *Journal* an auspicious start to what it is to be hoped will be a long life.

Many distinguished authorities have been laid under contribution, and a balance has been struck between the ancient world and more modern times, and between East and West. Mrs. Gladys Weinberg starts the volume with an article on 'Glass Manufacture in Ancient Crete' which, without reaching any hard-and-fast conclusions, suggests a welcome relaxation of the often unquestioningly accepted dogma that the Greeks were not interested in glass-manufacture.

Axel von Saldern, of the Corning Museum, contributes a long and important resumé of

information about early glasses of 'cut-from-the-block' types dating from the eighth century B.C. to Hellenistic times. George M. A. Hanfmann's 'Preliminary Note on the Glass found at Sardis in 1958' illustrates some glasses which, if indeed of the seventh century, throw light on an obscure period of glass-making. Henri Seyrig, writing 'Sur Certains Moules trouvés à Milet', suggests that they are glass-makers' moulds, a suggestion which, though interesting, is open to a number of objections; whilst A. H. S. Megaw publishes 'A Twelfth Century Scent Bottle from Cyprus' which adds one important datable new piece to the small group of enamelled and gilt flasks of 'Corinth' type.

In 'Souvenirs of the Grand Tour' R. J. Charleston discusses in detail the Venetian opaque-white glass plates from Strawberry Hill and other English towns, which can be reasonably attributed to the Miotti glasshouse and certainly datable to the year 1741. H. E. van Gelder adds to his *corpus* of the work of the engraver W. O. Robart 'A Remarkable Goblet for a Remarkable Woman', whilst Kazuo Yamasaki writes some 'Introductory Notes on the Ancient Glass of Japan'.

American interests are catered for by Florence M. Montgomery ('An Amelung Sugar Bowl'), James H. Rose ('18th Century Enamelled Beakers with English Inscriptions'), and Jerome Strauss ('A Pair of 19th century American Tankards with Japanese Coins').

The volume is rounded off by a selection of 'Recent Important Acquisitions made by Public and Private Collections in the U.S. and abroad', and a most useful 'Check List of recently published Articles and Books on Glass 1956-58'.

Mr. Whistler's Engraved Glass

A VOLUME copiously illustrated with the glasses engraved by Mr. Laurence Whistler between 1952 and 1958 (*Engraved Glass 1952-1958*: By Laurence Whistler: London, Rupert

Hart-Davis. £5 5s. net), is a publication of exceptional interest which calls for some comment.

Mr. Whistler, distinguished as poet, artist and the chief authority on Vanbrugh's architecture, is the originator of the present revival of engraving on glass. He has been described by an admirer in a review of the book illustrating his earlier glasses as 'The finest craftsman in his special line for two hundred years'. But we may well challenge the time limit, and for that matter, the qualification. Anthony de Lysle probably introduced the craft into England late in Elizabeth's reign: and who from his time downwards has produced anything in Mr. Whistler's line which will admit of a valid comparison? And we may go on to revise the terminology as applied to his engraving; for much of his work definitely covers the ill-defined boundary that divides craftsmanship from art.

In the Introduction and Notes to this fascinating volume Mr. Whistler gives a lucid exposition of the technique employed—'The direct marking of the glass with a point held in the hand', the traditional methods of engraving were by diamond and to a minor extent by the wheel. His practice requires an intuitive understanding of the peculiar properties of the metal, particularly in its reflection of light, and the nice calculations of perspective. But his mastery of the technique does not account for Mr. Whistler's effects. He is not only a consummate craftsman but also an artist gifted with sensibility and imagination. In some of his earlier glasses the decoration is distinctly reminiscent of his brother Rex's enchanting fantasies: not directly imitative, but inspired by a similar way of seeing and feeling. Lately he has moved out of this delectable mannerism into landscape, or 'lightscape' as he calls it, wonderfully adapted to the shape of the bowls and the properties of the medium. He has also made some very successful experiments in abstract design. There is indeed a great range of subject.

Mr. Whistler's engraving is closely allied to his poetry. The portrait of his first wife, Jill Furse, the subject of one of the most moving elegiac poems in the language, on the bowl of the wine glass which forms the frontispiece to this new volume is an exquisite image—perhaps almost too poignant to be thus engraved. The glasses and decanters are reproduced against a black background; really the only possible course. But inevitably they are to some extent misrepresented since much of the translucency is lost. There are 88 full page illustrations in this beautiful book, which should enable many others to enjoy much of the pleasure the owners derive from these masterpieces of the engraver's art.

An Unidentified Saint

BIRMINGHAM City Museum and Art Gallery Committee has bought from Mr. A. Stannard, Birmingham haulage contractor, a painting by Simone Martini (1283-1344) the leading Siennese artist of the fourteenth century. Works by this artist are almost as rare as they are beautiful, so his acquisition will greatly enhance the quality and standing of the Gallery's small collection of

These two daggers, and companion pieces, were recently stolen from the J. F. Hayward Collection, London. That on the left is Saxon, late sixteenth century, with silvered hilt and scabbard mounts and was formerly in the Dresden Armoury. The example at right is English, dated 1624. It is complete with scabbard and companion knives, the latter bearing the London Cutlers' Company mark and the maker's mark of Arnold Cornelius. Information which may lead to their recovery should be sent to the Editor of *The Connoisseur*.



early Italian paintings. This picture is a small painting on wood of a Saint (possibly an Evangelist) which is remarkably well preserved for a fourteenth-century picture.

This hitherto completely unknown painting, here illustrated, was bought by Mr. Stannard for £4 about ten years ago from a local dealer, and it is believed it was previously the property of a gentleman in Bridgnorth. The Art Gallery staff inspected this picture a few weeks ago and identified it as the work of Simone Martini, related to a similar panel of a Saint in the Boston Museum of Fine Arts. They are both probably fragments from the predella of a missing altarpiece. The City Art Gallery is fortunate in having had this unique opportunity to acquire so fine an example of this artist's work for £4,000 with the aid of a grant from the Victoria and Albert Museum.

Simone's best known, and perhaps his finest, work is the Annunciation painted by him in 1333, and now in the Uffizi Gallery in Florence. In England there are paintings by Simone Martini at the Fitzwilliam Museum, the Walker Art Gallery, and in the Barber Institute.

It will be some months before this new acquisition will be on view, since the picture must undergo restoration and cleaning.

Specialist in Cork Street

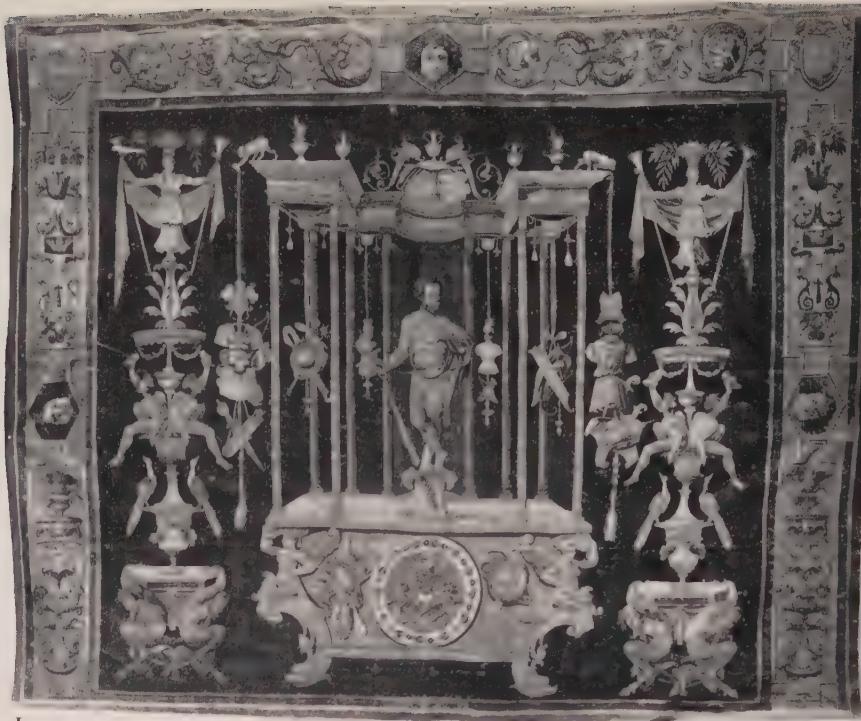
NEWCOMER to London's Cork Street, W.1, is Mr. Graham Reid, who has just opened his new gallery at No. 23. Here he will specialise in French and English drawings, watercolours and pastels of the nineteenth and twentieth centuries. An example of the quality which can be expected from Mr. Reid's stock can be seen on page XXV.



Major foil event outside the World Fencing championships is the International Foil Competition, sponsored by Messrs. Martini and Ross. They have recently inaugurated a new épée competition and have commissioned this 12½ inch high Martini International Club challenge épée trophy in silver parcel gilt, designed by A. G. Styles for Messrs. Garrard of London.

International Saleroom

1. Mid-sixteenth-century Florentine panel, circa 1550. Bought by Messrs. Perez for £1,650 (Sotheby's). 2. Page from a first edition of Izaak Walton's 'The Compleat Angler'. £620 (Sotheby's). 3. A pair of George II plain double-lipped sauce-boats, by Simon Pantin, 1729. (Christie's). 4. Carved and polychromed German group 'The Death of the Virgin', c. 1500. D.M. 5,800. --. (£495) (Lempertz, Cologne).



2



Being a Discourse of
FISH and FISHING,
 Not unworthy the perusal of most *Anglers.*

Simon Peter said, *I go a fishing: and they said, We also will go with thee.* John 21.3.

London, Printed by T. Maxey for RICH. MARRIOT, in
 S. Dunstans Church-yard Fleetstreet, 1653.

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International Saleroom



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Forthcoming Sales

3



SELLING AT SOTHEBY'S: 1. One of a pair of Queen Anne chocolate jugs, by George Gillingham, 1704. Selling November 26th. 2. Eugène Delacroix. 'La Mort d'Ophélie', 1859, $21\frac{1}{2} \times 25$ in. November 25th. 3. Detail of a rare and important Romanesque ivory carving, 17 1/4 in. long. December 8th. 4. One of a series of seven Assyrian carvings in relief (from Canford School where they were a decorative feature of the 'Tuck Shop'). November 16th.



4



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Forthcoming Sales

SELLING AT CHRISTIE'S: 1. Jan van Goyen. 'On the Beach, Scheveningen', $20\frac{1}{2} \times 32\frac{1}{2}$ in. Selling November 27th. 2. The Bridgewater Altar Set, Meissen, by J. J. Kaendler, 1772. November 30th. 3. One of two important panels of Soho chinoiserie tapestry, early eighteenth century. November 19th. 4. A very rare early fifteenth-century English spoon with 'Berry' finial. November 11th. 5. Cornflowers in a rock crystal vase, by Carl Fabergé. Selling on December 1st.



3



5

The 'Spectatorship' of F. Ambrose Clark and a well-made book

BY WINSLOW AMES

A MAGAZINE of mass circulation, in ingratiating itself with its advertisers, speaks of 'participation', but it doesn't really mean participation; it means spectatorism-plus-empathy. Spectatorism is the curse of sport in this century. The bad behaviour of customers at wrestling matches is probably due to the fact that they don't do enough wrestling themselves.

Ambrose Clark has seldom been a spectator, more usually a participant. If he has ever been a spectator, it has been as a looker-on at past performance in the fields that most interested him. This book* is devoted to such spectatorship: to the pictures he looked at, bought or commissioned, and liked well enough to keep. Some of the paintings are of his own animals, or of his own and his wife's activities in the hunting field, racing, coaching, or the breeding of thoroughbreds. But most of them are classics from the long great day of British painters of sport—a day that stretched from John Wootton and George Stubbs and Sawrey Gilpin to Edward Bristow and Charles Cooper Henderson, both of whom died in the 1870's a few months before the births of Lionel Edwards and Alfred Munnings, who would provide a sort of *reprise* of the art.

One of the most interesting things one notices in this collection is the great age to which most sporting painters have lived; of all those here represented, only the alcoholic Morland and the excellent but little-known Dalby died in their forties, Samuel Alken and the American dog-painter Tracy in their fifties. Almost everyone else lived to be well over seventy, in a century when life expectancy can hardly have been more than forty on the average. It is said that a man's hobby should not be too much

* *The F. Ambrose Clark Collection of Sporting Paintings*; commentary and notes by E. J. Rousuck; square quarto, morocco, 295 pp. 18 colour plates; New York, privately published, 1958.



like his occupation; one wonders what could have been the hobbies of sporting painters who obviously spent almost all the time they could spare from the easel in the saddle, and enjoyed it; either their enjoyment of their work and play (which went hand in hand) or the high proportion of their life spent outdoors, seems to have kept them going a long time. Dean Wolstenholme, who began as an amateur painter, turned professional when he could no longer afford to spend most of his days in the chase, classically the sole occupation of the gentry. He lived to be eighty. Bristow, one of the last of the old school, died at eighty-nine.

The book full of these well-adjusted men's work is not really a catalogue, though it contains proper mention of dimensions, biographical notes on the artist, some bibliography, and occasional comment on famous animals and on the change (or lack of change) in configuration over many generations of breeding. Rather is it a comfortable picture-book for relaxed reading. Mr. Rousuck has added in some cases bits of old songs and country proverbs in the best manner of Sir Walter Scott's chapter-headings; in some other cases he has chosen to say nothing at all. But it is nice to have him quote

Four-and-twenty Yorkshire Knights
Came out of the North Countree,
And they came down to Newmarket

Mr. Frampton's horses to see,
as we look at Wootton's portrait of Tregonwell Frampton with his greyhound and fighting cock (No. 6). Mr. Rousuck, a man of more than one remarkable reputation, has made an odd gesture in mentioning only three provenances besides his own: Sabin, who sold the Ferneley portrait of John Burgess (No. 2) with his harriers; Agnews, who sold two of the Ben Marshalls (No. 9) and Cooper's *The Day Family*; and Knoedler, who supplied Herring's *Pig Dealing*. One could have stood knowing a few

1. Lynwood Palmer. 'F. Ambrose Clark with a Favourite Coach Horse' ('The best wheeler I ever drove'), 24 x 30 ins., signed. Palmer (1877-1941) is best known as an equestrian painter. In the Lonsdale Library of Sports, Games and Pastimes it is said that 'his portraits of racehorses show much originality, and are at the same time faithful likenesses'.



2. John Ferneley. 'John Burgess, Esq. of Clipstone, Nottinghamshire', 38 x 55 ins., signed and dated (Melton Mowbray, 1838).



3. John Ferneley. "Priam" by "Emilius-Cressida"; S. Day Up', 34 x 42 ins., signed and dated (Melton Mowbray, 1830).



4. John Ferneley. 'The Power Gentlemen with "Norton", their Hunter', 34 x 42½ ins., signed and dated (Melton Mowbray, 1819).

5. John F. Herring. 'The Hunting Stud', 18 x 27 ins., signed and dated (1845).

more such sources, with dates of acquisition, as well as the names of previous collections (usually given).

The book is very well made indeed; some might find the waved laid-lines of the handmade paper a little disturbing where they occasionally show through a blank background in some of the collotype reproductions; but these and the mounted colour illustrations are well done. In most cases a painting reproduced in colour will also appear in black and white, which allows useful comparisons. Only one picture mentioned (Sawrey Gilpin) is not reproduced. Finally, the binding has a delicious smell, as good leather should.

Since there is not much to say about the publication beyond speaking favourably of its make-up, one may say a little about the collection, too. It is pleasant that a legacy from another sort of collecting, the *Stirrup-Cup* watercolour by Adolf von Menzel, which belonged to Mr. Clark's father, has been kept as a horse-and-dog picture; and that the charming portrait of an uncle (Ambrose Jordon Clark as a boy with his pony) by William Ranney, is also included. So recent a painting as Smithson Broadhead's portrait of *Teamaker* with his terrier mascot (1954) echoes the Ben Marshall of the great *Godolphin* with the nervous cat, his stable companion (No. 7).

The Clark Collection has superb series of Marshall and Ferneley, four fine Abraham Coopers, five Stubbs, excellent Herrings, and plenty of Pollard, Sartorius, the Alkens, Wolstenholme, and Cooper Henderson. Some of the best are single paintings, however, such as the Reinagle, *Colonel Thornton Breaking Cover*, the *Earl of Darlington's Kennel* by H. B. Chalon, and Charles Towne's tensely detailed *Running a Badger to Bay* (it once belonged to Surtees the comic sporting novelist). Almost everything is good of its sort, and of a good sort. The only sort the reviewer would take exception to is the antiquarian Kilbournes, which are theatrical anecdotes rather than scenes from the painter's experience. In so restricted a field as sporting paintings it requires a considerable number of examples to give full value to the very great things, such as Dalby's *Foxhunters at Coverside*, Abe Cooper's *Day Family*, Ben Marshall's *Ipswell Lass* (No. 12), Stubbs' *The Second Horseman* or Ferneley's *Foaled for the Turf*.

As one goes through the book, congratulating Mr. Clark on his sharp eye, one notices that the traditional methods of indicating motion in horses, of suggesting speed (Mr. Rousuck remarks on Henry Alken's skill in this), remain effective in spite of our knowledge of the real motion of a horse's legs in running. Muybridge and Leland Stanford and Eakins with their early photographic study of man and horse on the move told us the truth, but it is still sometimes a little harder to take than the dashing old stereotype of the spread-out, rocking-horse-like gallop. Let Harington Bird and Lionel Edwards be ever so correct and post-photographic, Sartorius or Ferneley or Henry Alken himself is the man for giving the feel and excitement, the 'reality' of the horse and rider crossing country. In such a picture as Ferneley's *Fording the Whissendine Brook*, a broad shallow canvas, the land itself is given a sort of long sway-backed swell which adds wonderfully to the sensation of motion. Almost as interesting is the fact that a little of what has been denounced as the 'pathetic fallacy' is almost necessary to horse-portraiture. It can be overdone, as Landseer sometimes overdid it; but the dewy watchful eye (in foals a mistrustful eye) is as much a part of Marshall's, or Herring's or Ferneley's, beautiful portraits as the glossy coats and spare silhouettes of thoroughbreds.

Further, it is a footnote to art-history that some of the best sporting painters were unusually skilful, and sometimes ahead of their time, in composition. Though they were working at the



6 (above). John Wootton. 'Tregonwell, his favourite Greyhound and Fighting Cock', 58 x 46 ins. Tregonwell Frampton (1641-1727) was Keeper of the Running Horses at Newmarket to William III, Queen Anne, George I and George II. In the background is a painting of his favourite horse, Dragon.

7 (below). Ben Marshall. 'Godolphin' with his Cat', 34 x 40 ins., signed and dated 'B. Marshall, pt. 1822'.





8 (above). James Pollard. 'Coursers Taking the Field at Hatfield Park',
40½ x 56½ ins.

9 (right). Ben Marshall. 'James Belcher' (champion boxer of England, top ranking racquets player, noted fancier of pit bull terriers), 36 x 27½ ins. painted in 1803.

10 (below). Sir Alfred Munnings, PPRA. 'Before the Start, Newmarket',
22 x 32 ins., exhibited at the Royal Academy (No. 220) in 1952.



11. George Stubbs. 'The Heavy Weight Hunter', 24 x 28 ins., signed.



11



12



13



14



14. Ben Marshall. 'The Celebrated Bull "Alexander" and other Short-horns', 40 x 50 ins., signed and dated (1816).

15. George Morland. 'The Labourer's Luncheon', 28½ x 36 ins., signed. 15



16. Thomas Weaver. 'Robert Bakewell's Ram-Letting at Dishley', 40 $\frac{1}{2}$ x 50 $\frac{1}{2}$ ins., signed and dated (1810).

same period as the most productive school of miniature painting, they differed importantly from the miniaturists, who never had to compose at all, just putting an oval face in an oval frame. A horse in its broadest aspect calls for a decent oblong, and an ordinary painter might leave it at that. But Ben Marshall had a great knack of throwing the obvious rectangle out of its dull obvious balance: a subtle slope in the ground, a well-placed tree or furlong-post, a groom off centre, give style and a sort of motion to his otherwise serene presentations. Abe Cooper's partridge-shooting picture in the Clark Collection, though possessed of a rather conventional 'foreground tree', reinforces the attentive arcs of watching pointers by curved furrows in a stubblefield, most originally and arrestingly. His wonderful assembly of character-sketches in the *Day Family* (traders, trainers, jockeys) is also a fearfully clever composition, with what might otherwise have been a standard horse-portrait bridging across from a tightly-knotted group of figures on one side of the canvas to a more distant horse and rider who might escape from the scheme on the other side if they were not tucked in by an upcurve of horizon and a tighter crescent of silhouetted ears. Again, Thomas Weaver's fascinating almost primitive picture, *Robert*

Bakewell's Ram-Letting at Dishley (No. 16), might have been no more than a stratum of portraits of bidders above a stratum of mutton. Yet he gave the composition life by dividing it at the centre with a slow vertical S of shepherds in their long smocks, and by letting some of the bargaining neighbours stray into the foreground at one end, while at the other end the rams stray into the foreground against a distant background of arriving visitors seen through a door. None of the pictures mentioned was painted later than the 1830's, but in many ways they foretell the 'sixties and 'seventies in France. Even Stubbs in his time, despite his occasional rather Dutch stodginess, knew how to give liveliness to the horse-in-rectangle. Anyone who has seen an enormous Stubbs built asymmetrically into the walls of a hall will remember its powerful effect.

It is a happy event to have this book produced, even though it is not *published* in the usual sense, at a time when proposals are in the air for a national public gallery of art related to sports. Mr. Clark has previously been generous with loans to exhibitions at the Metropolitan and Baltimore and Saratoga Springs and the Century Association. Now we can see all of the collection in the agreeable form of this book.

The Connoisseur in America

BY MALCOLM VAUGHAN

An Early Italian Nativity

DESPITE a great deal of research during the last fifty years, we still have little information about most of the early Italian engravers. Their lives, activities, frequently even their names remain unknown. A case in point is the late fifteenth-early sixteenth-century engraver who produced the *Nativity*, just acquired by the Metropolitan Museum, here reproduced. Of this accomplished artist we know only that he signed himself *I. I. Ca.*, and that this monogram occurs on one other engraving. Scholars ever since the eighteenth century have variously identified him. Today he is usually reckoned to be I. I. Campagnola, a member of a gifted family of artists who worked in the fifteenth century with the titan of Mantua, Mantegna.

Whoever *I. I. Ca.* actually was, his skill of craft is considerable, as a glance at this *Nativity* makes clear. Its style is the international Renaissance mode, with certain harkings back to mediaeval traditions. The influence of his

German contemporary, Dürer, is visible in several touches such as the animal idylls introduced in the foreground. Italian feeling is evident in the way the drapery folds are handled and, of course, in the general character of the line composition. Italian, too, is the attractiveness of the Madonna; also the guilelessly dramatized star-beams symbolizing the Holy Spirit, and the operatic landscape. With this *Nativity* by *I. I. Ca.* the print department of the Metropolitan Museum—one of the strongest in the United States—pleasantly fills a small gap in its Italian collection.

Quattrocento Florentine Madonna

MR. BERNARD BERENSON, judging from a photograph, ascribed to Spinella Aretino the early Florentine painting seen below recently purchased by the Springfield (Massachusetts) Museum of Fine Arts. Dr. Marvin Eisenberg, art scholar now at the University of Michigan, independently arrives at the same attribution. But Frederick Robinson, director of the Spring-

field Museum is of the opinion that this late fourteenth-early fifteenth-century panel—at least the lower picture on the panel, the Madonna and Child in Glory, surrounded by Saints and Angels—is by Lorenzo Monaco. Further study may give the panel to a third hand, or the artist (artists?) may be eventually determined by majority opinion. Meanwhile, the significant matter is that the paint is in rather good condition, and the painting-performance of high *quattrocento* quality.

This is the first Italian primitive to be acquired by the Springfield Museum. The museum was founded only twenty-five years ago, and such a variety of rare things are needed to start a museum from scratch that the trustees have but recently felt able to afford a section of primitives. Three years ago two pendant paintings by an artist of the Aragonese Spanish school (c. 1425) were purchased. These Gothic images of St. Blaise and St. Anthony Abbott—tempera on wood panel, each $54 \times 23\frac{1}{2}$ in.—have been established as by the master who painted the



(Above). *The Nativity*, by the little-known Italian, possibly Mantuan, engraver, *I. I. Ca.* (a member of the Campagnola family?), active about 1500. Italian tradition is combined with the influence of Dürer. H. $10\frac{1}{2}$ in. Metropolitan Museum. (Right). Mr. Berenson attributed this *Madonna and Child in Glory* to Arentino. Others think it may be by Lorenzo Monaco. The upper and lower pictures may be the work of different hands. This early quattrocento panel, $34 \times 22\frac{1}{2}$ in., was recently purchased by the Springfield (Mass.) Museum of Fine Arts.



well-known Torralba de Ribota retables, another Spanish painting prize, even earlier in date, *The Fall of Simon Magus*, was next acquired. This panel has since been documented as the work of Domingo Valls, Catalonian artist active 1366-1398. It has also proved the keystone in the discovery and 'reassembly' of the altarpiece of which it was originally a part.

The fourth fine primitive to come to Springfield is the *quattrocento* Florentine Madonna and Child here reproduced. The comparatively small size of this picture (34 x 22½ in.) suggests it may have been painted as an altarpiece for a smallish altar such as is found in votive chapels. Examination of the panel attests that it was not a portion of a larger work, but stood alone. Study of the paint bears witness that the picture dates around 1400. The humanistic approach and the direct, naturalistic observation of the figures place it, in concept, as late Giottesque. The style is obviously early Florentine. Comparison with other pictures of the period reveals that the upper section, the Crucifixion scene, is similar to a predella Crucifixion now in the Louvre. Recently published researches by the late Dr. Gronau assign the Louvre Crucifixion to Lorenzo Monaco, and trace the predella to the Chapel in the Florentine monastery of S. Maria degli Angeli. Louvre records confirm that the predella came from that monastery, entering the Louvre along with other Napoleonic spoils. All this combination of facts and hints makes for aocus of conjecture that Lorenzo il Monaco, who in 1391 became a monk in the monastery of S. Maria degli Angeli, may have painted the picture now in Springfield; or at least the Crucifixion section. The delicacy of the drawing in this Crucifixion, the soft colouring, and the naïve, childlike figures seem to lead to Lorenzo.

Venetian Drawings

In Italy in the old days, drawing already ran to several types. There was attempt at 'counterfeit resemblance', direct delineation of nature; there was a freer procedure when copying, which is to say, reinterpreting well-known paintings, sculptures, or other drawings; there was imaginative, often spontaneous sketching; and there was judicious transcribing from school books—those portfolios of samples which were part of the equipment of every mediaeval and Renaissance workshop. Apprentices probably tried each type. By the time an artist came of age, he had begun to find his own handwriting: in other words, the kind of drawing most suited to his bent.

Drawing for its own sake—the cult of the drawing, such as nowadays quickens many collectors and aesthetes—was then unknown. Drawing was a tool that artists used in their work. A painter or sculptor might give himself pleasure by giving an hour or a day to drawing, when the mood was on him. Generally, however, even when indulging in a mood for drawing, the artist was probably thinking of the use to which his cartoon could be put. This awareness of drawing as an art tool was so habitual that in the display of fifteenth- sixteenth-century Italian drawings recently held in California, the approach dictated the exhibition. The drawings



(Above). Pen-and-ink wash drawing of water buffaloes, by Pisanello (113 x 193 mm.), perhaps inspired by an ancient Roman bas-relief. Exhibited in San Francisco as part of a large private collection of Venetian drawings. (Below). Late fifteenth-century Italian book cover (16½ x 11½ in.), purchased by the Minneapolis Institute of Arts. A famous example of the art of niello, it vanished from the Vatican during the Napoleonic occupation of Italy.

were lent by Mr. Janos Scholz, who owns perhaps the largest collection of Italian drawings in the United States. The exhibition was shown at Mills College, in Oakland, then at the DeYoung Museum in San Francisco. All the examples were Venetian, or by artists who worked in Venice for a time. Approach to the drawings was by broadly dividing them into *simile* and *modello* designs: *simile* delineating individual figures, often several on a sheet, in poses ready to be inserted in future works; *modello* being compositions studied out in pen or pencil for use in future painting or sculpture. This distinction was discussed in recent years by Mr. Scholz' drawing mentors: the late Hans Tietze and Erica Tietze-Conrat, in their handbook, *Drawings of the Venetian Painters*. The exhibition was held in memory of the Tietzes. Among the 83 selections on view were drawings by such noted masters as Carpaccio, Lorenzo Lotto, Mantegna, Brescian Moretto, Palma, Pisanello, Pordenone, Tintoretto, Titian, and Veronese. But much of the charm and value of the show was in fine examples by lesser known masters like Veronese's collaborator, Farinati; Giovanni Bellini's assistant, Mocetto; the Flemish expatriate who joined the studio of Tintoretto and went by the name of Pozzolerio; gifted Stefano da Verona, Bolognese Zoppo; and the Roman who worked on the decoration of the ducal palace in Venice, F. Zuccaro.

If from so many fine pieces one chose a single item as the jewel of the show, it might be the *Water Buffaloes*, by Pisanello, a pen-and-wash drawing perhaps made from an ancient Roman bas-relief such as the one now in the Museum of Treviso. This Pisanello drawing was formerly in the Hohenzollern-Sigmaringen Collection. Dating from the first half of the fifteenth century, it stands as an early, masterly example



of the transition from mediaeval *simile* design to modern drawing, the 'freshly rendered, individual discovery of an unprejudiced eye'. This is the third exhibition in recent years of drawings from the collection of Janos Scholz. The first was held in Venice in 1957; the second at Indiana University in 1958.

Italian Renaissance Niello Work

ONE of the three finest known examples of Italian renaissance niello work, a Florentine book-cover dating 1467-1469 (see illustration), has been acquired by the Minneapolis Institute of Arts. Of handsome size (16½ x 11½ in.), it originally served as back cover of a copy of the Gospels. Its companion piece, the front cover,



(Left above). A hitherto unknown head, in black diorite, of Amenhotep III, dating from Dynasty XVIII, about 1400 B.C. Purchased by the Brooklyn Museum, and here published for the first time. H. 25 in. Weight 77 pounds. (Left below). Fragment of a fourth century B.C. limestone bas-relief (12 x 6½ in.). Part of the lintel of a tomb with exceptionally delicate carving—a formal design incorporating duck and lotus blossoms. This is now on view in Brooklyn. The Brooklyn Museum owns one of the finest Egyptian collections in the world. (Right above). Late Ptolemaic head of god in glassy faience (H. 4 in.); second-first century B.C., and extremely rare in such fragile material. This piece is also on exhibition at the Brooklyn Museum. (Below). Eighteenth-century oval soup tureen in French (Marseilles) faience, with chinoiserie decorations; from a collection of European faience given to the Wadsworth Atheneum, Hartford, Conn.



entered the Cleveland Museum some years ago. This rare example of the art of niello bears the coat-of-arms of the French Cardinal, Jean Balue, who apparently commissioned these book covers shortly after his elevation to the cardinalate in 1467, and presented them to Pope Paul II before Balue was imprisoned by Louis XI in 1469. Who executed this superb niello work is unknown. The style is definitely Florentine, but most of the Italian engravers in this medium are, like the print-makers, now anonymous. Maso Finiguerra, greatest niellist of the period, has been suggested.

These book covers left the Vatican in the course of the French occupation under Napoleon. Since then they have passed through half a dozen noted collections, including three Barons de Rothschild: Anselm, Nathaniel, and Alphonse. The fact that the niellist cannot be identified detracts nothing from the glorious skill achieved in these works of art. Niello, a silver alloy, was rolled into a sheet of the shape required, engraved to a desired design, then dusted with a mixed powder of silver, copper, lead, sulphur, bismuth, and borax. Under heat, the powder melts, filling the engraved furrows with a bluish black 'metal' which, after burnishing, brings out the design by contrasting it against the silver background. Practised from antique times, niello was a goldsmith's craft. In fifteenth-century Italy it was exceptionally well done.

The Minneapolis book cover is composed of a dozen niello panels in various shapes bound together by silver-gilt mouldings to form a large rectangle. Appropriate in a cover for the Gospels, the central engravings represent the Baptism of Christ and, above and below, Christ's first and His last miracle—the turning of the water into wine at The Marriage at Cana, and the Raising of Lazarus. The scenes are enclosed in a border of musical angels in foliate frames, with corner figures of four Latin Fathers of the Church—Saints Ambrose, Augustine, Gregory, and Jerome. Created as an ecclesiastic treasure of great worth, this book cover is a masterpiece of decorative art.

Brooklyn's Great Egyptian Collection

AFTER years of reorganization, involving redistribution of myriad things and rearrangement of a whole section of galleries, the Brooklyn Museum for the first time in its history has now installed its entire collection of ancient Egyptian art. Numbering some 8,000 objects dating from 1400 B.C. to A.D. 100, the assemblage offers a splendid outline of Egyptian art across the ages. All the different major periods—Ramesside, Saite, Ptolemaic, Hellenistic, and Roman—are valuably represented, at times by examples of the first quality.

This wealth of Egyptian material had been entering the museum by gift and purchase since 1898. Some seventy items were acquired last year. A field expedition in 1906-08 brought many rare pre-Dynastic objects to the collection. Of these vigilant gatherings, selections were exhibited from time to time, and new acquisitions were shown when there was space to show them. To be sure, a third of the treasures had

never left storage, yet students had come to be well aware that the Brooklyn Museum was making a name for itself in the department. However, the riches in the way of stone statues, reliefs, stelae, inscriptions, bronze statuettes, jewellery, glass, architectural fragments, and parts of furniture—in brief, the extent of the panorama—could only be guessed until now. Today the Egyptian objects in the Brooklyn Museum rank as one of the finest collections of the world. It is a collection devoted exclusively to works of art, without intrusion of archaeological artifacts. Chief credit for all this happy outcome goes to Mr. John D. Cooney, learned Egyptophile curator at the museum for twenty-five years, and his scholarly young associate, Mr. Bernard Bothmer.

Among the rarities the earliest is perhaps a colossal head of King Amenhotep III as a youth, never before published or exhibited and here illustrated for the first time. This portrait, carved in black diorite (25 in. high, and weighing 770 pounds) is a major work of art from one of the great periods of Egyptian civilization: Dynasty XVIII, about 1400 B.C. In size and quality it is believed to be surpassed by only a few examples, even in Cairo. To judge from remnants of a pillar at the back, the head was evidently part of a seated full-length. The headpiece Amenhotep wears is the 'blue' crown permitted only to kings. It was apparently made of leather, and is called the 'blue' crown because in every case where traces of original colour have been found, the tint is blue.

Another great rarity is a gold-inlaid bronze statuette, about six inches high, of King Osorkon I, dating from the ninth century B.C., a famous piece reproduced in textbooks everywhere as an example from a period almost unknown. This beautiful little statue was published shortly after it was unearthed in the Egyptian Delta in 1878, but then disappeared. Last year it was found in a European private collection and promptly purchased. Among a number of fourth century B.C. bas-reliefs, a particularly artistic example is a stone panel from a tomb lintel, carved in a formalized design with duck and lotus blossoms. The carving is as delicate and as sensitive as if the stone had been incised by needle point. A second century B.C. miniature alabaster bust of Alexander the Great, the face unflawed by time, is a unique piece, a masterpiece of the late international style. Another unique item is a temple offering, a votive necklace—carved U-shaped tiers of wood inlaid with bright-hued glass decorations—presented by Ptolemy V about 200 B.C. Again, a late Ptolemaic head of a god in glassy faience, a fragile little treasure 4 in. high, it is from the second-first century B.C. and is extremely rare. One could go on, page after page, mentioning the many dazzling beauties to be seen.

Eighteenth-Century Faience

CAPTIVATING to students of chinoiserie as well as to collectors generally is the oval soup tureen in French faience illustrated. It comes from the late Everett Austin's collection of eighteenth-century European faience. The collection of 69 pieces has been given to the Wadsworth Atheneum, in Hartford, Connecticut, of which he was the able director for many years. A brief article on the collection, with a dozen illustrations, is now being prepared for *The Connoisseur*. Meanwhile, since the history of European faience is not very widely known, it might prove interesting to touch on it here.



Pre-Revolutionary American powder horn, engraved with a map of landmarks through the wilderness from the Hudson river at tidewater to Lake Ontario. Exhibited at the Metropolitan Museum as part of the 350th Hudson-Champlain anniversary celebration.

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Early in the eighteenth century, Louis XIV, to gain the throne of Spain for his grandson, fought the War of the Spanish Succession (1701-14) practically single-handed against almost the whole of Europe. He was finally successful, but the long, costly struggle left France with a broken army and exhausted treasury. In 1709, the war brought on a great financial crisis. Louis XIV and his courtiers saved the day by substituting Rouen faience for their vast hoards of silver plate. Saint-Simon, noting the occasion, wrote: 'tout ce qu'il y eut de grand et de considerable se mit en huit jours à la faience'.

This tin-glazed earthenware, made on the principle of Italian majolica (the name comes from Faenza, old Italian centre for pottery in the Renaissance style), had come to be thought of as mere crockery up to 1709. Its sudden use at the court and the tables of the French nobility, 'turned the potter's craft into a luxury art'. Up to that moment, the character of French faience had in general followed its original Italian feeling. Now French factories sought to meet the taste of their lordly patrons by giving faience the aristocratic look of Chinese porcelain, both in forms and decorations. The prevailing fashion for rococo forms and decorations also became much reflected. Indeed, across the years

a remarkable variety of forms were used, and numerous types of decoration: flowers, fruits, fishes, crustacea, and a widening range of *chinoiserie*. Later in the eighteenth century, when the classical style came in, faience added classical effects. Again, at the end of the century, motifs resulting from the Revolution and Napoleon's foreign campaigns were introduced. In this eighteenth-century faience revival, France held the lead; but other countries—Holland with its Delft, England with its Lambeth, Germany, Hungary, Italy, Spain—all turned out very attractive tin-glaze earthenwares. In the opinion of some authorities, eighteenth-century European faience may not be quite as fine as porcelain in workmanship, yet 'the taste shown by the faience potters was superior to that shown in their porcelain'. Faience, even during the vogue for it, did not bring high prices. Enormous quantities of it must have been made, for it continued to be the tableware of the middle classes after the French nobility took up porcelain or returned to silver; however, comparatively little of it—that is, fine examples—remain today.

Early American Powder Horns

PARADES, pageants, naval demonstrations, and sundry public ceremonies celebrated the 350th

anniversary of the discovery of the Hudson river and the State of New York. Museums and historical societies throughout the state put on special exhibitions of Americana. Part of the salute presented by the Metropolitan Museum was a showing of its fine collection of old English and colonial American powder horns. One of them is reproduced on page 209. It was an appropriate moment to display these accoutrements of colonial men; for powder horns were carried by the first explorers of the area, all the trail-blazers of the region, the soldiers who defended the territory against savages, the settlers, the early farmers,—in short, the colonial American pioneers of civilization. America was a wilderness when the English navigator, Henry Hudson, seeking a northeast passage, entered what is now New York harbour in 1609 and ascended the river nearly to the site of Albany. The wilderness began to be penetrated from another direction, in that same year, by the French explorer, Samuel de Champlain, who, pushing across Canada from Quebec, discovered Lake Champlain, the great body of water that borders Vermont and northern New York. Trail-blazers followed, working their way southward from Canada, northward from the Hudson, until the vast region of forest and mountains (miles of it still *primaeva*l today)

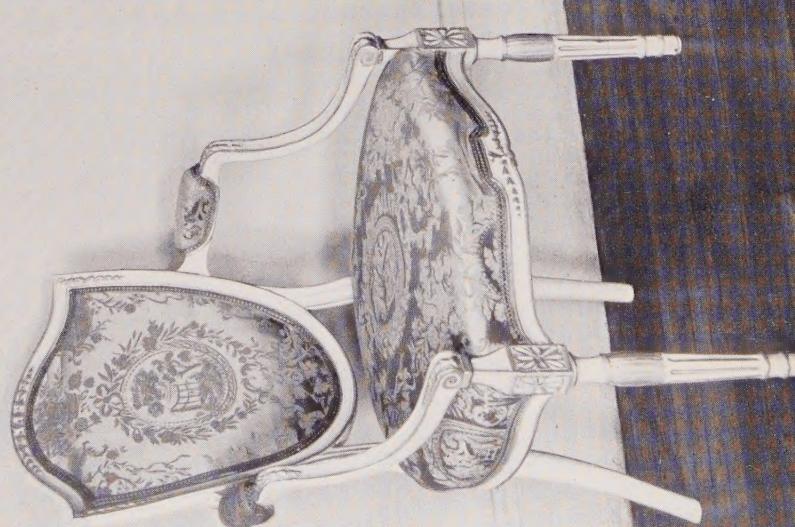
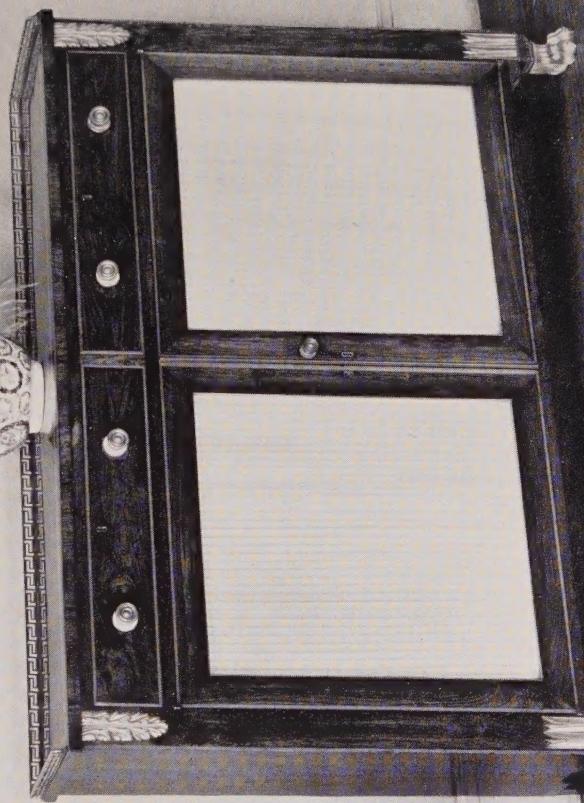
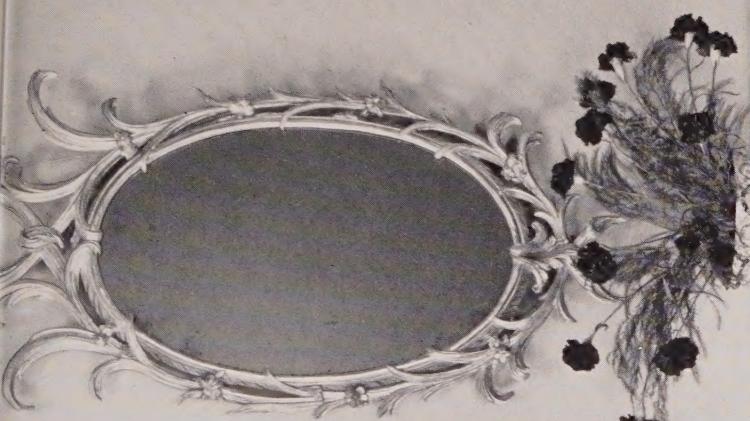
was mapped and scattered with rugged settlers.

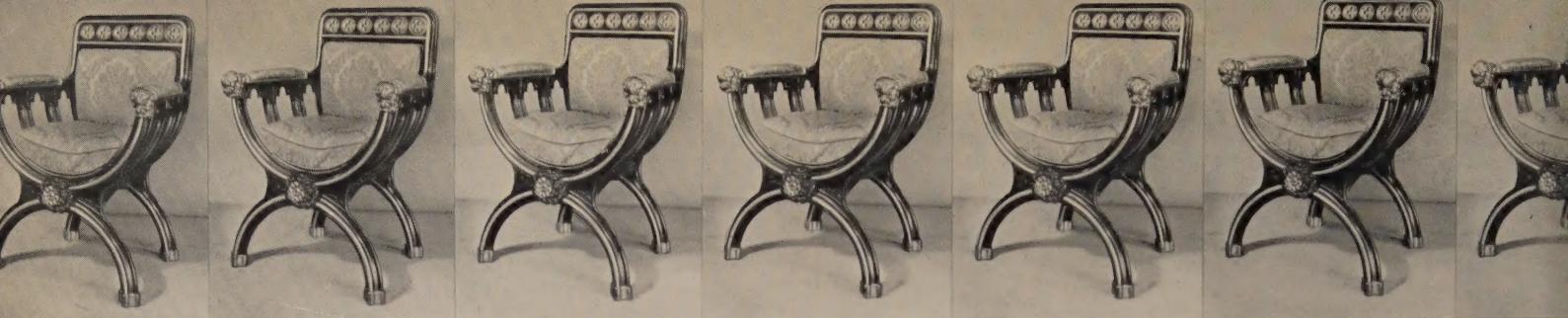
To step into this rugged country, you needed a gun. To load a gun, you needed a bullet pouch and a cow's or ox's hollow horn, damp-proof and water-proof, to hold the gunpowder with which the muzzle was charged. Often these horns were engraved with scenes dear to the soldier, or trophies of the hunt or, not infrequently, with maps of the region. The powder horn here illustrated is engraved with a map of the Hudson and Mohawk valleys north to Ontario. Lakes George, Champlain, Oneida, and Ontario, all are pictured, together with houses and other landmarks, and vignettes of London and the English Royal arms. Dated Fort Stanwix, 1761, this example well indicates the artistic charm with which powder horns could be engraved. True, the workmanship on the majority of them is primitive, at times amateurish; for the engraver often was only the owner who was but trying his hand by scratching on the horn with a jackknife. When the design was by a professional engraver, however, or skilful gunsmith, a firm delicacy of touch and a harmonious effect was achieved. Powder horns were until lately carried in America by sportsmen and backwoodsmen. But those made of steer's horns began to pass to the attic after metal powder flasks came into use about 1830.

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